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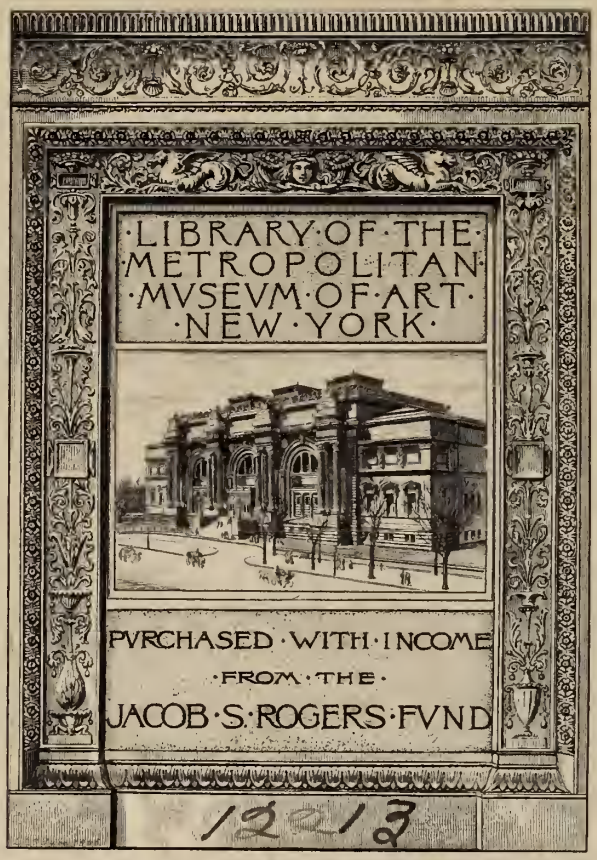
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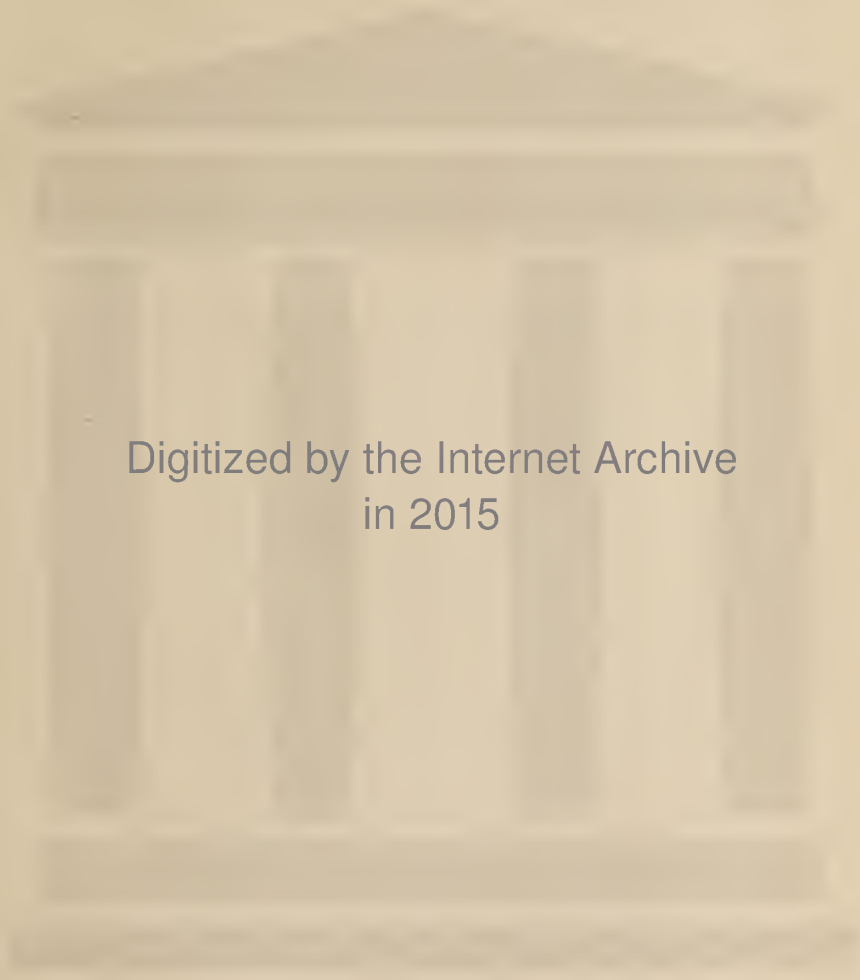

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PORTRAIT OF MRS. YERKES.

BY JAN VAN BEERS.

CATALOGUE

FROM

COLLECTION

OF

CHARLES T. YERKES

CHICAGO, U. S. A.

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Artists' Index.

(ANTIQUITIES.)

BERCHEM, Nicholas, (*Crossing the Creek*) 1
BOTH, Jan, (*Sunset*) 2
BOUCHER, Francois, (*The Toilet of Venus*) 3
BREUGHEL, Pierre Levieux, (*A Thief Steals from a Thief*) 4
BREUGHEL, Pierre Levieux, (*Fill the Well After the Calf is Drowned*) . 5
BREUGHEL, Pierre Levieux, (*No Bacon for Your Mouth*) 6
BREUGHEL, Pierre Levieux, (*As Full as An Egg*) 7
CRAESBEEK, Josse Van, (*L'Alchemiste*) 8
CLOUET, Jean, (*Portrait of a Man*) 9
CORNEILLE, Claude, (*Portrait of Francois, Dauphin de Viennois, Duc de Bretagne*) 10
DOU, Gerard, (*The Evening School*) 11
DOU, Gerard, (*The Hermit*) 12
DYCK, Anton Van, (*Wife of the Earl of Worcester*) 13
GOYEN, Jan Van, (*Holland Village on the Banks of the Meuse*) . . 14
GOYEN, Jan Van, (*On the River*) 15
GREUZE, Jean Baptiste, (*Reverie*) 16
GUARDI, Francesco, (*View of Venice*) 17
GUARDI, Francesco, (*View of Venice—Santo Secondo*) 18
HALS, Franz, (*Portrait of a Woman*) 19
HALS, Franz, (*The Violin Player*) 20
HALS, Franz, (*The Singing Girl*) 21
HEYDEN, Jan Van Der, (*Market Day in Rotterdam*) 22
HEYDEN, Jan Van Der, (*The Village*) 23
HOBBEMA, Meindert, (*Threatened Storm in Summer*) 24
HOBBEMA, Meindert, (*View in Westphalia*) 25
HOBBEMA, Meindert, (*The Road to the Cottage*) 26
HOOGHE, Pieter De, (*The Social Glass*) 27
HOOGHE, Pieter De, (*The Music Party*) 28
HOLBEIN, Hans, (*Portrait of a Chief Magistrate of Amsterdam*) . . 29
METSU, Gabriel, (*The Letter*) 30
MIGNON, Abraham, (*Flowers, Fruit, and Insects*) 31
NEER, Aart Van Der, (*Dutch Channel by Moonlight*) 32
NEER, Aart Van Der, (*Twilight*) 33
NEER, Eglon Van Der, (*The Lady and Child*) 34
OSTADE, Adrian Van, (*The Old Toper*) 35
OSTADE, Adrian Van, (*Boors Regaling*) 36

Artists' Index.

(ANTIQUITIES.)

OSTADE, Adrian Van, (*Dancing in the Barn*) 37
OSTADE, Isaac Van, (*Interior of a Stable*) 38
OSTADE, Isaac Van, (*The Itinerant Musician*) 39
POTTER, Paulus, (*Wishing God Speed*) 40
POTTER, Paulus, (*The Mottled Steer*) 41
POTTER, Paulus, (*The Red Bull*) 42
QUAST, Pierre, (*The Doctor's Shop*) 43
RAPHAEL SANZIO, (*The Holy Family and the Sparrow*) . . . 44
REMBRANDT VAN RHYN, (*Philemon and Baucis*) 45
REMBRANDT VAN RHYN, (*Portrait of a Rabbi*) 46
REMBRANDT VAN RHYN, (*Resurrection of St. Lazarus*) 47
REMBRANDT VAN RHYN, (*Portrait of Joris De Coulery*) 48
RUBENS, Pieter Paulus, (*Heads of Two Apostles*) 49
RUBENS, Pieter Paulus, (*St. Ambrosius and Emperor Theodorius*) . . 50
RUBENS, Pieter Paulus, (*The Martyrdom of St. Lievin*) . . . 51
RUISDAEL, Jacob Van, (*A Wood Near the Water Edge*) . . . 52
RUISDAEL, Jacob Van, (*Landscape with Cows*) 53
RUISDAEL, Jacob Van, (*A Summer Day*) 54
STAVERN, Johan Adriaensz Van, (*The Hermit*) 55
STEEN, Jan, (*The Siesta*) 56
STEEN, Jan, (*Christ Chasing the Traders from the Temple*) . . 57
STEEN, Jan, (*The False Players*) 58
TENIERS, David, the Younger, (*The Lesson on the Flute*) . . . 59
TENIERS, David, the Younger, (*The Guard Room*) 60
TENIERS, David, the Younger, (*Reckoning the Score*) 61
TENIERS, David, the Younger, (*Temptation of St. Anthony*) . . . 62
TENIERS, David, the Younger, (*Shepherd and Sheep*) 63
TENIERS, David, the Younger, (*The Man in Black*) 64
TERBURG, Gerard, (*The Glass of Lemonade*) 65
VELDE, Adrian Van De, (*Cattle at the Fountain*) 66
VELDE, Willem Van De, the Younger, (*Firing a Salute*) . . . 67
VELDE, Willem Van De, the Younger, (*Calm on the Bay*) . . . 68
WATERLOO, Anthonie, (*In the Forest*) 69
WATTEAU, Antoine, (*The Garden Party*) 70
WOUWERMAN, Philip, (*The Marshal of the Country*) 71
WOUWERMAN, Philip, (*The Watering Place*) 72

Artists' Index.

(MODERN.)

ACHENBACH, Oswald, (*The Coming Storm*) 73
BEERS, Jan Van, (*Portrait of Mrs. Yerkes*) 74
BEERS, Jan Van, (*The Tale of Love*) 75
BEERS, Jan Van, (*A Winter Scene*) 76
BEERS, Jan Van, (*Return, Sweet Bird*) 77
BEERS, Jan Van, (*Portrait of Charles T. Yerkes*) 78
BEERS, Jan Van, (*Miss Ada Rehan as Lady Teazle*) 79
BEERS, Jan Van, (*Portrait of the Artist*) 80
BENJAMIN-CONSTANT, Jean Joseph, (*Othello and Desdemona*) 81
BERNE-BELLECOUR, Etienne Prosper, (*The Dispatch Bearer*) 82
BOLDINI, G., (*Ladies Singing*) 83
BOSKIRK, Robert W. Van, (*Landscape*) 84
BONVIN, Francois Saint, (*Interior of a Tavern*) 85
BOUGUEREAU, William Adolphe, (*Little Pouter*) 86
BOUGUEREAU, William Adolphe, (*Invading Cupid's Realm*) 87
BRASCASSAT, Jacques Raymond, (*Landscape with Sheep*) 88
BROZIK, Vacslav, (*Plan of the Campaign*) 89
BRUNIN, Leon, (*The Amateur of Antiquities*) 90
CAZIN, Jean Charles, (*Moonlight at Midnight*) 91
CHARLEMONT, Edouard, (*The Pages*) 92
CLAYS, Pierre Jean, (*A Calm on the Scheldt*) 93
COROT, Jean Baptiste Camille, (*The Path to the Village*) 94
COROT, Jean Baptiste Camille, (*Environs of Ville D'Avray*) 95
COROT, Jean Baptiste Camille, (*Morning*) 96
COROT, Jean Baptiste Camile, (*The Fisherman*) 97
DAUBIGNY, Charles Francois, (*The Banks of the Oise near Auvers*) . 98
DAUBIGNY, Charles Francois, (*By the Side of the Lake*) 99
DAUBIGNY, Charles Francois, (*On the River Oise*) 100
DAUBIGNY, Charles Francois, (*Small Landscape*) 101
DECAMPS, Alexandre Gabriel, (*The Poultry Yard*) 102
DETAILLE, Jean Baptiste Edouard, (*Escort of the Emperor*) 103
DETAILLE, Jean Baptiste Edouard, (*The Retreat*) 104
DIAZ DE LA PENA, Narciso Virgilio, (*The Gorge in the Forest at Fontainbleau*) 105
DIAZ DE LA PENA, Narciso Virgilio, (*Beyond Fontainbleau*) 106
DUPRE, Julcs, (*At Sea*) 107
DUPRE, Jules, (*Sunrise*) 108

Artists' Index.

(MODERN.)

FLAMENG, Francois, (*Hussar, 1796*) 109
GEROME, Jean Leon, (Painter and Sculptor), (*Portrait of the Artist*) . 110
GEROME, Jean Leon, (Painter and Sculptor), (*Pygmalion and Galatea*) . 111
ISRAELS, Jozef, (*The Frugal Meal*) 112
JACQUE, Charles Emile, (*The Shepherd and His Flock*) 113
JETTEL, Eugene, (*Landscape near Cayeux*) 114
KNAUS, Prof. Ludwig, (*A Country Festival*) 115
KOEK-KOEK, Barend Cornelis, (*The Road to the Cottage*) 116
LANDSEER, Sir Edwin Henry, (*The Pets*) 117
LERIUS, Joseph Henri Francois Van, (*Paul and Virginia*) . . . 118
LESREL, Adolphe Alexandre, (*After the Chase*) 119
LEYS, Hendrik, (Baron), (*The Book Stall*) 120
MEISSONIER, Jean Louis Ernest, (*The Reconnaissance*) 121
MILLET, Jean Francois, (*The Pig-Killers*) 122
MONET, Claude, (*Highlands on the Coast*) 123
PISSARRO, Camile, (*Landscape*) 124
POKITONOW, J., (*Duck-Hunting from a Boat*) 125
RICO, Martin, (*Venice from Giardinetto*) 126
ROUSSEAU, Theodore, (*Paysage Du Berry*) 127
ROYBET, Ferdinand Victor Leon, (*Preparing for the Hunt*) . . . 128
SANCHEZ, E. PERRIER- (*A Summer Day*) 129
SANCHEZ, E. PERRIER- (*Resting by the Lake*) 130
SISLEY, Alfred, (*Landscape*) 131
SCHMIDT, Ed. Allan, (*Arrival of the Bride*) 132
STEVENS, Alfred, (*Waiting*) 133
TADEMA, Laurenz ALMA- (*Love's Missile*) 134
TROYON, Constant, (*Cows in a Landscape*) 135
TROYON, Constant, (*The Normandy Ox*) 136
TROYON, Constant, (*Going to Market*) 137
TROYON, Constant, (*The Old Farm*) 138
VIBERT, Jehan Georges, (*The Sacrilegious Monkey*) 139
WILLEMS, Florent, (*Painting the Family Portraits*) 140
ZIEM, Felix, (*Grand Canal at Venice*) 141

Title Index.

A Calm on the Scheldt—Pierre Jean Clays 93
A Country Festival—Prof. Ludwig Knaus 115
After the Chase—Adolphe Alexandre Lesrel 119
Arrival of the Bride—Ed. Allan Schmidt 132
As Full as An Egg—Pierre Levieux Breughel 7
A Summer Day—E. Perrier-Sanchez 129
A Summer Day—Jacob Van Ruisdael 54
A Thief Steals from a Thief—Pierre Levieux Breughel 4
At Sea—Jules Dupre 107
A Winter Scene—Jan Van Beers 76
A Wood Near the Water Edge—Jacob Van Ruisdael 52
Beyond Fontainbleau—Narciso Virgilio Diaz De La Pena . . . 106
Boors Regaling—Adrian Van Ostade 36
By the Side of the Lake—Charles Francois Daubigny 99
Calm on the Bay—Willem Van De Velde, the Younger 68
Cattle at the Fountain—Adrian Van De Velde 66
Christ Chasing the Traders from the Temple—Jan Steen . . . 57
Cows in a Landscape—Constant Troyon 135
Crossing the Creek—Nicholas Berchem 1
Dancing in the Barn—Adrian Van Ostade 37
Duck-Hunting from a Boat—J. Pokitonow 125
Dutch Channel by Moonlight—Aart Van Der Neer 32
Environs of Ville D'Avray—Jean Baptiste Camille Corot . . . 95
Escort of the Emperor—Jean Baptiste Edouard Detaille 103
Fill the Well After the Calf is Drowned—Pierre Levieux Breughel . 5
Firing a Salute—Willem Van De Velde, the Younger 67
Flowers, Fruit, and Insects—Abraham Mignon 31
Going to Market—Constant Troyon 137
Grand Canal at Venice—Felix Ziem 141
Heads of Two Apostles—Pieter Paulus Rubens 49
Highlands on the Coast—Claude Monet 123
Holland Village on the Banks of the Meuse—Jan Van Goyen . . 14
Hussar, 1796—Francois Flameng 109
Interior of a Stable—Isaac Van Ostade 38
Interior of a Tavern—Francois Saint Bonvin 85
In the Forest—Anthonie Waterloo 69
Invading Cupid's Realm—William Adolphe Bouguereau 87
Ladies Singing—G. Boldini 83

Title Index.

L'Alchemiste—Josse Van Craesbeek 8
Landscape—Alfred Sisley 131
Landscape—Camile Pissarro 124
Landscape—Robert W. Van Boskirk 84
Landscape near Cayeux—Eugene Jettel 114
Landscape with Cows—Jacob Van Ruisdael 53
Landscape with Sheep—Jacques Raymond Brascassat 88
Little Pouter—William Adolphe Bouguereau 86
Love's Missile—Laurenz Alma-Tadema 134
Market Day in Rotterdam—Jan Van Der Heyden 22
Miss Ada Rehan as Lady Teazle—Jan Van Beers 79
Moonlight at Midnight—Jean Charles Cazin 91
Morning—Jean Baptiste Camille Corot 96
No Bacon for Your Mouth—Pierre Levieux Breughel 6
On the River—Jan Van Goyen 15
On the River Oise—Charles Francois Daubigny 100
Othello and Desdemona—Jean Joseph Benjamin-Constant . . . 81
Painting the Family Portraits—Florent Willems 140
Paul and Virginia—Joseph Henri Francois Van Lerius 118
Paysage Du Berry—Theodore Rousseau 127
Philemon and Baucis—Rembrandt Van Rhyn 45
Plan of the Campaign—Vacslav Brozik 89
Portrait of a Chief Magistrate of Amsterdam—Hans Holbein . . 29
Portrait of a Man—Jean Clouet 9
Portrait of a Rabbi—Rembrandt Van Rhyn 46
Portrait of a Woman—Franz Hals 19
Portrait of Charles T. Yerkes—Jan Van Beers 78
Portrait of Francois, Dauphin de Viennois, Duc de Bretagne—Claude Corneille 10
Portrait of Joris De Coulery—Rembrandt Van Rhyn 48
Portrait of Mrs. Yerkes—Jan Van Beers 74
Portrait of the Artist—Jan Van Beers 80
Portrait of the Artist—Jean Leon Gerome, (Painter and Sculptor) . . 110
Preparing for the Hunt—Ferdinand Victor Leon Roybet . . . 128
Pygmalion and Galatea—Jean Leon Gerome, (Painter and Sculptor) . 111
Reckoning the Score—David Teniers, the Younger 61
Resting by the Lake—E. Perrier-Sanchez 130
Resurrection of St. Lazarus—Rembrandt Van Rhyn 47

Title Index.

Return, Sweet Bird—Jan Van Beers 77
Reverie—Jean Baptiste Greuze 16
Shepherd and Sheep—David Teniers, the Younger 63
Small Landscape—Charles Francois Daubigny 101
St. Ambrosius and Emperor Theodorius—Pieter Paulus Rubens . . 50
Sunrise—Jules Dupre 108
Sunset—Jan Both 2
Temptation of St. Anthony—David Teniers, the Younger . . . 62
The Amateur of Antiquities—Leon Brunin 90
The Banks of the Oise near Auvers—Charles Francois Daubigny . . 98
The Book Stall—Hendrik Leys, (Baron) 120
The Coming Storm—Oswald Achenbach 73
The Dispatch Bearer—Etienne Prosper Berne-Bellecour 82
The Doctor's Shop—Pierre Quast 43
The Evening School—Gerard Dou 11
The False Players—Jan Steen 58
The Fisherman—Jean Baptiste Camile Corot 97
The Frugal Meal—Jozef Israels 112
The Garden Party—Antoine Watteau 70
The Glass of Lemonade—Gerard Terburg 65
The Gorge in the Forest at Fontainbleau—Narciso Virgilio Diaz De La Pena 105
The Guard Room—David Teniers, the Younger 60
The Hermit—Gerard Dou 12
The Hermit—Johan Adriaensz Van Stavern 55
The Holy Family and the Sparrow—Raphael Sanzio 44
The Itinerant Musician—Isaac Van Ostade 39
The Lady and Child—Eglon Van Der Neer 34
The Lesson on the Flute—David Teniers, the Younger 59
The Letter—Gabriel Metsu 30
The Man in Black—David Teniers, the Younger 64
The Marshal of the Country—Philip Wouwerman 71
The Martyrdom of St. Lievin—Pieter Paulus Rubens 51
The Mottled Steer—Paulus Potter 41
The Music Party—Pieter De Hooghe 28
The Normandy Ox—Constant Troyon 136
The Old Farm—Constant Troyon 138
The Old Toper—Adrian Van Ostade 35

Title Index.

The Pages—Edouard Charlemont 92
The Path to the Village—Jean Baptiste Camille Corot 94
The Pets—Sir Edwin Henry Landseer 117
The Pig-Killers—Jean Francois Millet 122
The Poultry Yard—Alexandre Gabriel Decamps 102
The Reconnaissance—Jean Louis Ernest Meissonier 121
The Red Bull—Paulus Potter 42
The Retreat—Jean Baptiste Edouard Detaille 104
The Road to the Cottage—Barend Cornelis Koek-Koek 116
The Road to the Cottage—Meindert Hobbema 26
The Sacrilegious Monkey—Jehan Georges Vibert 139
The Shepherd and His Flock—Charles Emile Jacque 113
The Siesta—Jan Steen 56
The Singing Girl—Franz Hals 21
The Social Glass—Pieter De Hooghe 27
The Tale of Love—Jan Van Beers 75
The Toilet of Venus—Francois Boucher 3
The Village—Jan Van Der Heyden 23
The Violin Player—Franz Hals 20
The Watering Place—Philip Wouwerman 72
Threatened Storm in Summer—Meindert Hobbema 24
Twilight—Aart Van Der Neer 33
Venice from Giardinetto—Martin Rico 126
View in Westphalia—Meindert Hobbema 25
View of Venice—Francesco Guardi 17
View of Venice—Santo Secondo—Francesco Guardi 18
Waiting—Alfred Stevens 133
Wife of the Earl of Worcester—Anton Van Dyck 13
Wishing God Speed—Paulus Potter 40

NICHOLAS BERCHEM.

Dutch School.

Born at Haarlem, 1620; died in Amsterdam, February 18, 1683. Studied under Pieter Claasz, J. van Goyen, N. Moyaert, P. de Grebber, Jan Wils, and J. B. Weenix.

(No. 1)

"*CROSSING THE CREEK.*"

This picture represents a man and woman fording a creek. In the foreground, to the right, a steer of light brown color is shown, and back of it a man on a small gray horse is playing a flute. A little in advance a woman with bare feet is seen holding up her dress to keep it out of the water, as she steps from stone to stone. A second steer, a dog, and a goat assist to enliven the scene.

Was in the gallery of the Marquis de Courtebourne; also, collection of Baron de Pret.

Panel, 21½ in. long and 17½ in. high.

1. CROSSING THE CREEK.

JAN BOTH.

Dutch School.

Born at Utrecht, 1610; died after 1662. Pupil of his father, who was a glass painter. He adopted the manner of Claude Lorrain. His brother, Andreas, painted figures and animals in his pictures.

(No. 2)

"*SUNSET.*"

The sun has just descended behind the high hills in the distance. Its light is reflected, not only on the horizon, but the entire landscape. A train of pack-mules in charge of two drivers—painted by Andreas Both—are winding their way along a rocky road. Large trees are on the right of the picture, while to the left the landscape stretches out in the distance.

From the Armengand collection.

Signed in lower right-hand corner: "J. Both."

Panel, 21 in. long and 25¾ in. high.

JAN BOTH.

2. SUNSET.

FRANCOIS BOUCHER.

French School.

Born in Paris, September 29, 1703; died there May 30, 1770. Mostly self-taught. Obtained the first prize at the Academy, 1723. Became Professor in the Academy, 1737; Director in 1765. Was appointed First Painter to the King after the death of Carl van Loo.

(No. 3)

"THE TOILET OF VENUS."

Surrounded by Cupids and her attendants, Venus has submitted herself for her toilet. She is nude, and is gazing into a looking-glass supported by a piece of blue ribbon held in the hands of one of the Cupids. Another Cupid lies on the ground in front of her; an attendant is arranging pearls in her hair; while another, with back turned, holds a string of the same ornaments. In the rear the face of another attendant can be seen. To the right is a casket filled with jewels. In the foreground two doves are "billing."

Collection, Prince Demidoff, 1870.

Signed on the right-hand side: "F. Boucher, 1742."

Canvas, 4 ft. 9¾ in. long and 4 ft. 1½ in. high.

3. THE TOILET OF VENUS.

PIERRE LEVIEUX BREUGHEL.

Flemish School.

Born at Breughel, near Breda, 1520; died in Brussels about 1569. Pupil of Pieter Koeck van Aalst, and of Hieronymus Cock. His specialty was delineating the Flemish proverbs.

(No. 4)

"A THIEF STEALS FROM A THIEF."

A thief, disguised as a monk, is passing along the road. An odd-looking man approaches him stealthily, and cuts from beneath his gown a bag of money.

(No. 5)

"FILL THE WELL AFTER THE CALF IS DROWNED."

A burly peasant is endeavoring to fill the well after he has lost his calf. The calf's head shows above the dirt.

(No. 6)

"NO BACON FOR YOUR MOUTH."

A portly fellow is shown sitting on a stool beside a house. Near him is his repast on the head of a cask. In one hand he holds a large sausage, and in the other a knife with which to cut it.

(No. 7)

"AS FULL AS AN EGG."

An old toper is seen astride of a large egg. His head is thrown back, and he is emptying the contents of a mug into his mouth.

Each painted on panel, 7 in. in diameter.

4. A Thief Steals From a Thief.

5. Fill The Well After The Calf is Drowned.

6. No Bacon For Your Mouth.

7. As Full as an Egg.

JOSSE VAN CRAESBEEK.

Flemish School.

Born at Neerlinter, 1606; died at Brussels, 1661. Pupil of Adrian Brouwer. Admitted to Antwerp Guild in 1633, and to Brussels Guild in 1651.

(No. 8)

"*L'ALCHEMISTE.*"

A doctor's office is displayed opening into a portico. On the table is an open book standing against the wall, beside which is a skull, suggesting the occupant's vocation. On the wall four pictures are hung. The doctor is clad in a bright red gown, and holds in his hand a carafe containing some liquid, through which he is looking as he holds it to the light. A little boy stands by his mother intently gazing at the wise man, and at the same time is evidently wondering how the medicine he is to take will taste.

Panel, 19 in. long and 25 in. high.

8. L'ALCHEMISTE.

JEAN CLOUET.

French School.

Born about 1485; died about 1541. Son of Jehan Clouet, of Brussels. He was commonly called Janet. Settled first in Tours, and afterward in Paris. Became Painter and Valet de Chambre to Francis I., in 1518.

(No. 9)

"*PORTRAIT OF A MAN.*"

A very strong face, adorned with a full red beard and mustache, is here presented. The individual wears a coat of dark fur resembling sealskin, and a low crown hat of black velvet.

From the collection of Horace Walpole, Strawberry Hill, 1842.

Panel, 5½ in. long and 6¾ in. high.

JEAN CLOUET.

9. PORTRAIT OF A MAN.

CLAUDE CORNEILLE.

French School.

Born in the early part of the 16th century, and died about 1576. He was called Corneille of Lyons. He enjoyed great reputation for his portraits—which were usually of small size and pale in color—during the reigns of Francis I., Henry II., Francis II., and Charles IX.

(No. 10)

"PORTRAIT OF FRANCOIS DAUPHIN DE VIENNOIS, DUC DE BRETAGNE."

(Son of King Francois II. and of Claude of France.)

The subject was born at Chateau D'Amboise, February 28, 1517, and made Duc de Bretagne, at Nantes, August 14, 1532; died by poison, at Valence, August 1, 1536. The picture represents him as a grown-up boy with a pale, sad face, brown eyes, and the suggestion of a mustache. He wears a dark coat, which is slightly opened at the breast, and a small lace collar. On his head is a dark cap of soft material, ornamented with two drooping white feathers.

From the collection of M. DeGagniers.

Also from the collection of Horace Walpole, Strawberry Hill.

Panel, 6 in. long and 6⅞ in. high.

Claude CORNEILLE.

10. PORTRAIT OF FRANCOIS DAUPHIN DE VIENNOIS, DUC DE BRETAGNE.

GERARD DOU.

Dutch School.

Born at Leyden April 7, 1613; died there February 6, 1675. Pupil of Bartholomew Dolendo, and also of Rembrandt.

(No. 11)

"*THE EVENING SCHOOL.*"

An old schoolmaster is shown sitting at a table, busily engaged sharpening a quill pen. A single candle lights the room. One of his scholars—a little girl—is studying her book; another pupil—a boy—is writing; and still another boy is holding an unlighted candle to the one already lighted. In the background a woman holds a lantern. The whole scene is in the master's finest vein, and can only be fully appreciated when seen under a strong glass.

Panel, round at top, 9 in. long and 10 in. high.

GERARD DOU.

11. THE EVENING SCHOOL.

GERARD DOU.

Dutch School.

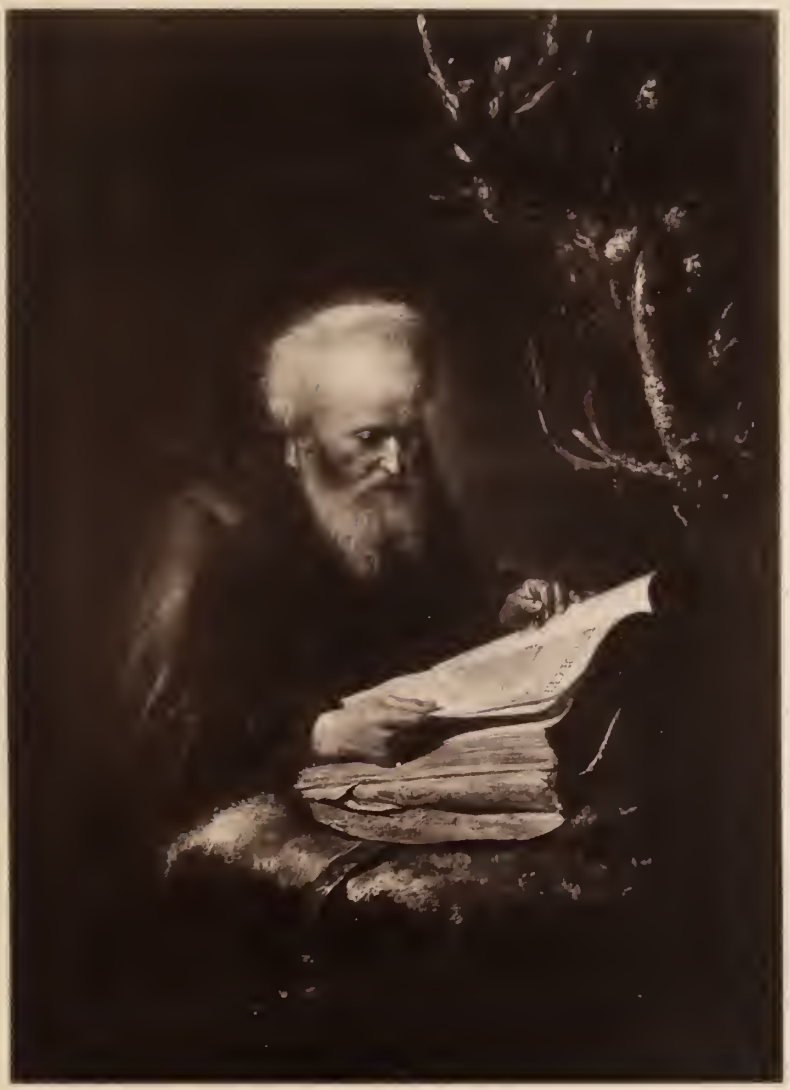
(No. 12)

"*THE HERMIT.*"

This picture is described in Smith's Catalogue Raisonné, Part 1, No. 84, as follows: "A venerable hermit in a cell perusing a large book. In his left hand he holds a pair of spectacles, and with his right is raising the leaves of a book as if about to turn over a page. The trunk of a withered tree fills up the left of the subject. This production has been considerably enlarged. Originally, all that was shown was the head of the hermit, which was painted with extraordinary care and fine effect. The exquisiteness of the work, no doubt, induced the artist to increase the size of the picture, and give it the development and finish it now presents. Collection of M. Tronchien, 1801. Collection of M. Sereville, 1811. Now in possession of M. Woodburns."

Panel, 16 in. by 12 in.

GERARD DOU.



12. THE HERMIT.

ANTON VAN DYCK.

Flemish School.

Born in Antwerp, March 22, 1599; died in London, December 9, 1641. Pupil of Peter Paul Rubens. Admitted into the Guild of St. Luke, at Antwerp, 1618. First entered the service of James I. of England, 1621; and of Charles I. in 1632; and received the honor of Knighthood the same year.

(No. 13)

"WIFE OF THE EARL OF WORCESTER."

This picture was painted by Van Dyck when in England in 1632. The lady at that time was unmarried, and the daughter of the Earl of Thomond. She is represented as standing at full length, dressed in a blue silk gown, cut decollete, with large puffed sleeves trimmed with lace. She is adorned with drop earrings of pearl, a pearl necklace, and a string of jewels falls from her shoulders and half encircles her waist. Her right hand gracefully grasps her dress, while her left rests on a basket beside her containing roses. Her hair is dressed in the conventional style of the English women of that period. The canvas is now turned up at the back twenty inches, yet the painting in the frame stands five feet high, and is three feet eight inches wide. On that part of the canvas which is turned up is the following inscription: "Daughter of ye Earl of Thomond. Maryed to ye Earl of Worcester; afterward, Marquess of Worcester about 1637."

13. WIFE OF THE EARL OF WORCESTER.

JAN VAN GOYEN.

Dutch School.

Born at Leyden, January 13, 1506; died at The Hague, 1656. Pupil of Esais van de Velde.

(No. 14)

"HOLLAND VILLAGE ON THE BANKS OF THE MEUSE."

The river Meuse flows smoothly along. Upon its transparent surface a vessel, with sails set, is delicately reflected. Two boats loaded with hay lie near the bank, just beyond which are the roofs of cottages. To the right are two large trees, and nestled in their shadow is another cottage. To the left several small vessels loom up in the distanee, and a point of land is shown projeeting into the water.

Signed in the lower right-hand corner, on river bank: "V. G., 1647."

Panel, 33 in. long and 20 in. high.

14. HOLLAND VILLAGE ON THE BANKS OF THE MEUSE.

JAN VAN GOYEN.

Dutch School.

(No. 15)

"*ON THE RIVER.*"

A quiet stream running through a landscape is here shown. A rustic bridge crosses it. To the right is an old cottage with a monstrous tree standing beside it. A man is fishing near by, and a woman stands watching him. A short distance away two men in a boat are making preparation to cast their net, and still others are rowing in the distance. Cut off at the corners so as to fit a round frame.

Signed on the bridge abutment: "V. G., 1653."

Panel, 16 in. long and 16 in. high.

15. ON THE RIVER.

JEAN BAPTISTE GREUZE.

French School.

Born at Tournus, near Macon, in Burgundy, August 21, 1725; died in Paris, March 21, 1805. Pupil of his maternal grandfather, Grandon of Lyons. Also studied in the Academy at Paris.

(No. 16)

"*REVERIE.*"

A young girl is shown sitting at a small table, supporting her head with her left hand. A quill pen and letter are lying beside her. A blue ribbon is around her head, and her hair falls to the front over her shoulders and right arm. She wears a light white garment, which is unconfined across her bosom.

From the collection of the Duchess of Penthirore; from the family of the Duc de Montebello; and later from the collection of Count Daupias.

Canvas, 20 in. long and 24 in. high.

Jean Baptiste GREUZE.

16. REVERIE.

FRANCESCO GUARDI.

Venetian School.

Born at Venice in 1712; died in 1793.

(No. 17)

"*VIEW OF VENICE.*"

In the center of the picture is a small, steepleless church, with houses on either side which are inclosed by a wall and surrounded by water. A sailing-boat and two gondolas are shown to the left. Gondolas are also presented in the right foreground, and near the inclosure. The water is of a warm, blue, transparent tone, and reflects the sky of the Adriatic.

Canvas, 6½ in. by 9 in.

17. VIEW OF VENICE.

FRANCESCO GUARDI.

Venetian School.

Born at Venice in 1712; died in 1793.

(No. 18)

"VIEW OF VENICE. SANTO SECONDO."

In the middle distance a light, slender steeple rises above an elegant structure, surrounded by a pointed bell-turret, which is approached from the sea by a wooden pier provided with stairs. To the left of the tower, above a brick wall, a number of trees are seen, indicating a garden beyond. Brick buildings and out-houses of more common construction are shown to the right. In the foreground, to the left, is a gondola with its rowers. To the right are several sailing-boats, and the blue sky of the Adriatic can be seen.

Panel, 9 in. long and 6½ in. high.

18. VIEW OF VENICE. SANTO SECONDO.

FRANZ HALS.

Dutch School.

Born in Antwerp, 1584; died in Haarlem August 26, 1666. Dutch School; Pupil of Karel van Mander.

(No. 19)

"PORTRAIT OF A WOMAN."

An old lady is shown sitting in a high-backed chair, dressed in a black silk dress, the waist of which is embroidered. She wears in addition a stiff white ruff (which was common to the period in which the artist lived and flourished), and also the conventional cap. In her left hand she holds a book. The hand shows signs of rheumatism, which was very prevalent among the Hollanders in ancient times. The back of the chair is ornamented at each corner with lions' heads. Just above the corner of the chair, to the left, is the inscription: "A TAT SVÆ 56, ANO 1635."

Canvas, 36½ in. long, 46 in. high.

19. PORTRAIT OF A WOMAN.

FRANZ HALS.

Dutch School.

(No. 20)

"*THE VIOLIN PLAYER.*"

A little boy, wearing a fur cap, is playing a violin. He has a black jacket, inside of which is a red waistcoat and a white frilled shirt. His face is turned upward, and his eyes, cast to the left, look in the same direction. He is singing, and his face betokens with great power the feeling which is thrown into his actions.

Signed on the left in monogram: "F. H."

Panel, diamond-shape, 7½ in. each angle.

FRANZ HALS.

20. THE VIOLIN PLAYER.

FRANZ HALS.

Dutch School.

(No. 21)

"THE SINGING GIRL."

A young girl with high forehead and black hair, ornamented with a narrow ribbon, is holding a book in her left hand, while her right is upraised as though keeping time. She is singing, and intently watching the pages of her book. A yellow dress is seen at the shoulders, also a part of a green bodice which she wears over a white frilled chemisette.

Signed to the right in monogram: "F. H."

Diamond-shaped Panel, 7½ in. each angle.

FRANZ HALS.

21. THE SINGING GIRL.

JAN VAN DER HEYDEN.

Dutch School.

Born at Gorinchem, in 1637; died in Amsterdam, September 28, 1712. Ranks first among those who represented exteriors of buildings. Figures in his pictures generally painted by Adrian van de Velde, Eglon van der Neer, and Lingelbach.

(No. 22)

"MARKET DAY IN ROTTERDAM."

The scene is located in a broad street. The rear of a church, surrounded by a wall, is shown to the left. Against the wall are several figures—there are a great number in the picture—all painted by Adrian van de Velde. Conspicuous among the figures is a blind man receiving alms from a woman and a little child. Further on is a large pump, from which a woman has just been drawing water. At the end of the wall, on a small platform, a man is talking to a crowd of people, while a boy beside him attracts attention by beating a drum. On the left side of the street are women with vegetables and wares of various kinds, which they are disposing of. In the distance are throngs of people.

Collection Count Soltikof.

Signed in lower left-hand corner: "V. Heyden."

Canvas, 20½ in. long and 16¾ in. high.

JAN VAN DER HEYDEN.

Dutch School.

(No. 23)

"*THE VILLAGE.*"

A group of thatched cottages is here presented. In the doorway of one of them an old woman stands gazing on the quiet scene before her. To the left, near an open gateway, a peasant girl is conversing. In the foreground a stream of water is shown in which ducks are swimming, while on the banks chickens are wandering contentedly about. Perched on the top of a pole is a dove house. To the right is an old shed. In front of it stands the stump of a tree, and a wooden bench rests at the edge of the water. The sky is overcast with grayish white clouds, and joins the background. In the distance the spire of a church is shown.

Signed at the right, on one of the boards of the old house: "V. Heyden."

Canvas, 22½ in. long and 19 in. high.

23. THE VILLAGE.

MEINDERT HOBBEMA.

Dutch School.

Born at Amsterdam, 1638; died at same place, 1709. Pupil of Jacob Ruisdael. Figures and animals in his pictures were painted by Berchem, Van de Velde, Lingelbach, and Wouwerman.

(No. 24)

"*THREATENED STORM IN SUMMER.*"

A summer afternoon, with gathering clouds, is here represented. In the foreground a man and woman are shown. The former is driving a cow along the road; the latter is accompanied by a dog. Beyond is a woman and cattle; to the right a man, woman, and child are proceeding; and to the left is a cottage, in the door of which stands a woman. A pond is in front of the house. The animals and figures are by Nicholas Berchem. The picture was once in the possession of the Imperatrice Catherine, who presented it to Prince Vorong.

Signed in lower right-hand corner: "M. Hobbema."

Panel, 42 in. long and 29¼ in. high.

24. THREATENED STORM IN SUMMER.

MEINDERT HOBBEMA.

Dutch School.

(No. 25)

"VIEW IN WESTPHALIA."

This picture is described in Smith's Catalogue Raisonné, Part VI, No. 18, as: "A view in Westphalia, representing a richly wooded country, distinguished in its composition. On the left is the ruins of a house, beyond which is a large clump of trees, surrounded in part by a stream of water, which is crossed by a rustic bridge. A little way off stands a cottage among trees, and still further to the left is seen a spire in the adjacent hamlet. The opposite side is rendered picturesque by a little lake fringed with weeds and foliage. The figures which animate the scene consist of a man angling, another crossing the bridge, and a man and woman in conversation.

"Now in the collection of William Wells, Esq., Redreaf."

Panel, 2 ft. by 2 ft. 9 in.

25. VIEW IN WESTPHALIA.

MEINDERT HOBBEMA.

Dutch School.

(No. 26)

"THE ROAD TO THE COTTAGE."

A rough road winds its way to the cottage, which is discernible on the left, though partly hidden by foliage. A large clump of trees is also shown in the same locality. Two men are standing under them, and another man is beyond. To the right are two men some distance apart.

Signed in both right and left hand corners.

Panel, 32½ in. long and 2 ft. high.

26. THE ROAD TO THE COTTAGE.

PIETER DE HOOGHE.

Dutch School.

Born in Rotterdam; baptized December 12, 1632; died in Haarlem, 1681. Worked at Delft, where he entered the Guild in 1655.

(No. 27)

"*THE SOCIAL GLASS.*"

A table is shown in the center of a modestly furnished room, and at it a man is sitting holding a glass from which he has been drinking. He wears a broad-brimmed hat, and has flowing locks which fall upon his shoulders. A woman stands opposite, her left hand grasping the handle of a beer pitcher, while her right is extended toward an empty glass in the man's hand. The man, with his left hand outstretched, seems to be asking permission to help himself. On the table lies a handsome Turkish rug, the folds of which fall over the side. On the right of the room is a red covered chair, and on the left a window draped with a pink curtain. The open court-yard can be seen in the rear of the house, and further on is a building, through which is a passage into the open landscape beyond.

Canvas, 18 in. long and 20 in. high.

27. THE SOCIAL GLASS.

PIETER DE HOOGHE.

Dutch School.

(No. 28)

"*THE MUSIC PARTY.*"

In the foreground a woman is shown attired in a blue satin dress, which is handsomely trimmed with gold lace. She stands beside a violoncello, the neck of which she grasps with her left hand, while in her right she holds a bow, and seems ready to commence playing. Another woman, holding a music book in her left hand, sits by an open casement, with her right elbow supported by the windowsill. The position of her hand would indicate that she had just taken it from her head, where it had been resting. A man stands behind her and is intently looking at her music. To the right of the musician another man is tuning a lute. A dog stands in front of him. To the extreme right, through an open doorway, a court-yard can be seen, in which there are three persons, and which is surrounded by buildings. A bright light gleams through the window from the left, and is reflected with beautiful effect on two women.

From the Schall collection at Baden.

Canvas, 3 ft. 5½ in. long and 2 ft. 10½ in. high.

28. THE MUSIC PARTY.

HANS HOLBEIN.

German School.

Born in Augsburgh, 1497; died at London about November 1, 1543. Pupil of his father, Hans Holbein. Served under Herbster and Koch. Joined the Painters' Guild in 1519. Became Painter to Henry VIII. of England, about 1534.

(No. 29)

"PORTRAIT OF A CHIEF MAGISTRATE OF AMSTERDAM."

(Early part of Sixteenth Century.)

The magistrate is dressed in a black gown, which designates his official position. The large lapels are thrown back, disclosing an inner coat, which is buttoned at the throat. A white lace collar is about his neck, and he wears a broad-brimmed hat, with low crown.

From the collection of Horace Walpole, Strawberry Hill.

Canvas, 6 in. long and 6¾ in. high.

HANS HOLBEIN.

29. PORTRAIT OF A CHIEF MAGISTRATE OF AMSTERDAM.

GABRIEL METSU.

Dutch School.

Born at Leyden, 1630; died at Amsterdam, 1667. Was admitted into Painters' Guild at Leyden, 1648. Pupil of his father, Jacob Metsu, and Gerard Dou.

(No. 30)

"THE LETTER."

A young woman, richly dressed in silk and velvet, and jeweled earrings, is seated at a table. Her jacket is edged with ermine, and the covering of her head—which is so arranged as to show a part of her front hair—is a soft, white drapery. The table is covered with a red embroidered cloth, and an inkstand and sheet of paper are before her. She slightly inclines toward the table, and her right arm and left hand are resting upon it. In her right hand she holds a quill pen, and seems ready to continue the interrupted letter. Her eyes have an amused yet interesting expression, contemplative of what she is writing. To the right is a spaniel looking up, as if waiting recognition.

From the collection of the Marquis Da Foss of Lisbon.

Signed in the upper left-hand corner: "G. Metsu."

Panel, 13 in. long and 15½ in. high.

GABRIEL METSU.

30. THE LETTER.

ABRAHAM MIGNON.

Dutch School.

Born at Frankfort, in June, 1640. Died at Wetzlar, in 1679. Taken to Holland in his twentieth year by Jacob Marrel, who placed him with J. Davidsz de Heem, who perfected him in the painting of flowers and fruits.

(No. 31)

"*FLOWERS, FRUIT, AND INSECTS.*"

To the right of this subject is the stump of a small tree covered with moss. Around the bottom of it two snakes are entwined, and near by is a canteloupe, fastened to which is a snail. On top of the canteloupe is a bunch of grapes, and beside it are two lizards, one of which is on its back; also, a cucumber, an ear of corn, several peaches, and a quantity of citron and nuts. To the left are two mice. On a pedestal are grapes, citron, plums, and apricots; and at the top of the picture is a butterfly and three birds.

From the collection of Baron Pret, Antwerp.

Canvas, 29 in. long and 36½ in. high.

ABRAHAM MIGNON.

31. FLOWERS, FRUIT, AND INSECTS.

AART VAN DER NEER.

Dutch School.

Born at Amsterdam, 1613 or 1619; died 1683 or 1684.

(No. 32)

"*DUTCH CHANNEL BY MOONLIGHT.*"

A dark strip of ground, near the water-edge, introduces the foreground of this picture, and on it two fishing-nets are stretched, held by stakes driven in the ground. Between the nets is a withered tree, which forms a wonderful contrast with the reflection of the moon in the water. The river, bordered right and left with small houses, gardens, and a church, reaches out in the distance. The entire scene has the horizon for its background, where another church with steeple looms up to beautify the perspective. The moon shines brilliantly in the sky, and the artist has surrounded it with golden light and gold-fringed clouds, all of which are reflected in the eddying river near its banks. Numerous boats are sailing on the water.

Signed with the monogram: "A. V. N."

Panel, 12½ in. long and 16½ in. high.

32. DUTCH CHANNEL BY MOONLIGHT.

AART VAN DER NEER.

Dutch School.

(No. 33)

"*TWILIGHT.*"

A soft, red tone covers this landscape. In the center is a river winding its crooked way inland, with small towns on either side. In the foreground a man, woman, and little boy are shown; the former is arranging a net on stakes. To the left is a clump of large trees, and to the right several houses are seen, while cows and horses are shown in the distance.

From the Gervier collection; also from the Million collection.

Signed in the lower right-hand corner: "A. D. V. N."

Panel, 29¼ in. long and 19 in. high.

33. TWILIGHT.

EGLON VAN DER NEER.

Dutch School.

(No. 34)

"*THE LADY AND CHILD.*"

A lady dressed in white satin, her dress décolleté, occupies the center of the picture. She has light hair, and holds her dress slightly raised with her left hand, while with her right she takes an ostrich plume of red color from her Ethiopian servant. Around her neck she wears a string of pearls. A little child has hold of her left hand, and is dressed in a blue gown which opens below the waist. Her neck is adorned with a coral necklace, and her head with a blue ostrich feather. A little spaniel runs playfully before them. In the background is the drapery of the house, and a marble terrace with trees beyond.

Copper, 19¾ in. long, and 22½ in. high.

34. THE LADY AND CHILD.

ADRIAN VAN OSTADE.

Dutch School.

Born in Haarlem; baptized December 10, 1610; died in Haarlem, April 27, 1685. Pupil of Frans Hals, and after 1640 developed under Rembrandt's influence. His family took the name of Ostade from a village now called Ostedt, in the environs of Eindhoven.

(No. 35)

"*THE OLD TOPER.*"

The subject is sitting by a rough, wooden table, and presents a mature appearance. His pipe and a pewter jug of liquor, together with a bowl, are beside him. He holds a glass in his left hand, and with his right points to it as though discoursing upon its merits. He wears a soft, black hat, and from his general dress one would readily conclude that he belonged to the peasant class.

Smith's Catalogue Raisonné, Supplement, page 81, No. 6.

Collection, Goll van Frankenstein; also, collection, Pereire.

Signed in lower left-hand corner: "Ostade, 1651."

Panel, 7¼ in. long and 9 in. high.

35. THE OLD TOPER.

ADRIAN VAN OSTADE.

Dutch School.

(No. 36)

"BOORS REGALING."

This scene exhibits a large grange or barn, in which eleven persons are assembled, two of whom are seated at a table in the center. One of them, wearing a green jacket and cap, sits with his back to the spectator, and has his arm resting on the back of his chair. The attention of the gathering is directed to two musicians, one of whom is an old man playing a "hurdy-gurdy," and the other, a boy, "strunning" a fiddle. On the opposite side of the group a half-tipsy individual is seated, leaning forward to light his pipe. Another man at the table faces to the front and wears a blue jacket; and still another stands with his hat raised in his hand. A dog, a pipe, and a variety of objects are introduced to give picturesque effect.

Collection, Peter Loquet, Amsterdam, 1783.

Collection, Caloune, 1788.

Collection, Montaleau, 1802.

Collection, Van der Schrieck Lauvain, 1861.

Collection, Viardot, 1872.

Engraved by P. Le Rat; also, by Gilbert, for the Gazette des Beaux Arts.

Exhibited at the Royal Academy, 1880.

Smith's Catalogue, Supplement No. 57.

Signed in lower right-hand corner: "A. Van Ostade, 1643."

Panel, 1 ft. 11½ in. wide and 1 ft. 5¼ in high.

36. BOORS REGALING.

ADRIAN VAN OSTADE.

Dutch School.

(No. 37)

"*DANCING IN THE BARN.*"

The picture here presented is the interior of a large barn, in which is gathered a bevy of merry-making boors. A man and woman are dancing to the music of a bagpipe, which is being played by a musician who occupies an elevated position to the right. In the foreground a man, wearing a blue coat, is holding a jug in his left hand, and offering a glass of beer to a companion, who raises his hat as he accepts it. A woman, partly hidden, stands beside them. She wears a red dress and white cap. A chair is also shown in the foreground, and beside it a little boy is sitting wearing a large hat. To the left, and near the wall, are three figures drinking and smoking. In the doorway, through which can be seen the landscape, three other figures are shown.

From collection of Prince Demidoff.

Signed in lower left-hand corner: "A. Ostade, 1652."

Panel, 23 in. long and 25 in. high.

37. DANCING IN THE BARN.

ISAAC VAN OSTADE.

Dutch School.

Born at Lubeck about 1613 or 1617; died about 1654. Pupil of his brother, Adrian van Ostade.

(No. 38)

"*INTERIOR OF A STABLE.*"

A large rustic stable, with a fully-saddled bay horse as a central figure, is here presented. Near the horse is a rack containing fodder, and a little to the rear is a servant at work with a shovel. In the background, to the left, a peasant's cart is shown against the wall; to the right is a goat on a beam of wood lying on the ground. Around are a number of accessories, including a pitchfork, a tun, a bucket, and a basket, etc.

Signed, "Isaac van Ostade."

Collection, Alb. Levy, London; also, collection, Baron de Beurnonville, Paris.

Panel, 1 ft. 3 in. by 1 ft. 10½ in.

38. INTERIOR OF A STABLE.

ISAAC VAN OSTADE.

Dutch School.

(No. 39)

"*THE ITINERANT MUSICIAN.*"

In this picture the artist has presented a number of peasants congregated around the door of their cottage home waiting for their frugal meal. They are supposed to have returned from a day's work, and noticing a passing musician with a flute, they stop him. He seeks to entertain them with the melody of his instrument, and they seem to listen attentively. In the foreground is a little boy wearing a green coat and a large hat. In front of him is another boy with a pink coat; to the left a man sits upon the ground and a woman stands in the doorway of the cottage, both of whom appear to be interested. Two chickens are feeding in the vicinity, and a horse is drinking at a water-trough behind the group. In the distance a horse, cart, and several men are shown. A large tree stands in the center of the picture.

Panel, 25½ in. long and 19 in. high.

39. THE ITINERANT MUSICIAN.

PAULUS POTTER.

Dutch School.

Born at Enkhuysen, 1625; died, 1654. Pupil of his father, Pieter Potter.

(No. 40)

"*WISHING GOD SPEED.*"

Beneath a beautiful sky, relieved by spots of blue in the firmanent, and by light, transparent, golden clouds near the horizon, a meadow is shown, spreading far in the distance. To the left the head and arm of a man is seen near the corner wall of a house, which is the only part of the building visible. In the man's hand is a glass filled with wine, and he seems to bid "God Speed" to the gentleman on horseback, who is dressed in red, and holds his large hat, ornamented with feathers, in one hand while he makes a salute with the other. Between them, and quite near the house, a tree stands out against the sky. In the middle distance another horseman, whip in hand, arrives in full gallop, and far away, to the right, a village steeple looms up. A gray cow lying, and a white one with ruddy spots, are the added objects of interest.

Signed on the left, "Paulus Potter, 1650."

Collection, Earl of Kilmorey. Exhibited at the Royal Academy in 1882.

Panel, 15¼ in. long and 10¾ in. high.

40. WISHING GOD SPEED.

PAULUS POTTER.

Dutch School.

(No. 41)

"*THE MOTTLED STEER.*"

In the center of the picture a mottled steer is shown, which is facing to the right. The animal is gray, with flesh color about the point where the forelegs join the body; also, on the underneath part of the neck, which is interpreted as a sign of high breeding. The village church is seen in the distance. On the back of the picture is an inscription, which translated reads as follows: "No. 33, two pieces, being one red, and one gray mottled, by Paul Potter. Seven thumbs high and nine thumbs wide. Sale of Jean Debarry, 26th November, 1759, in the Emperor's Crown Kalverstraat, Amsterdam. See Catalogue 3, M. 3."

Panel, 9 in. long and 7 in. high.

41. THE MOTTLED STEER.

PAULUS POTTER.

Dutch School.

(No. 42)

"*THE RED BULL.*"

A young bull, standing a little obliquely from the front, with head turned aside, is the central figure. In the distance, and a little to the right, is a village, the church-spire of which is the most prominent object. On the back of the panel is a writing in black, which is almost obliterated, but so much of it as can be distinguished, after translation, conveys the idea that this picture is the model of a bull which was painted for the Prince of Orange by P. Potter, 1648.

From the "Hecht Collection," Paris.

Signed in the lower left-hand corner: "P. Potter."

Panel, 10 in. long and 6 in. high.

42. THE RED BULL.

PIERRE QUAST.

Dutch School.

Born, probably, at The Hague, about 1602; died there between 1645 and 1647.

(No. 43)

"*THE DOCTOR'S SHOP.*"

There has evidently been a street fight in the neighborhood of the doctor's office; at least this is the inference from the picture. One of the combatants is already inside, having his head plastered by an attendant, while others are making their way through the door. The doctor is busily engaged operating on a poor fellow's tooth. The latter appears to be enduring excruciating pain, and for the time being happiness is far from his thoughts. Beside him stands his wife, or mother, who looks with curious anxiety on the operation. The doctor is gaily dressed in a red jacket, and wears a large sombrero hat trimmed with a showy plume. A skeleton stands behind him, and appears to be in the act of turning over the leaves of a prescription book which lies upon a table.

Copper, 14 in. long and 10 in. high.

43. THE DOCTOR'S SHOP.

RAPHAEL SANZIO.

Umbrian and Roman Schools.

Born at Urbino, April 6, 1483; died in Rome, April 6, 1520. Pupil of Timoteo Vite. Early in the year 1500, was apprentice to Perugino. He was the second son and third child of Giovanni Santi and his wife, Magia Ciarla. His name of Sanzio is Italianized from Sanctius, which in its turn was Latinized from the patronymie Santi.

(No. 44)

"THE HOLY FAMILY AND THE SPARROW."

The infant Christ is here typified sitting on the lap of the Virgin mother, looking with fear at the bird which the infant St. John, who is being held by St. Elizabeth, is holding up to him. The sparrow seems possessed of a warlike temperament, and the infant Saviour appears to intuitively shrink from it. Both infants are nude. The Virgin is attired in a red, sleeveless dress, with white underwaist. A blue robe is thrown around her from her waist down. One bare foot shows from under the robe. St. Elizabeth is in a half-kneeling posture, and has a light brown robe about her. The right landscape shows a ruined temple, with trees, houses, and a church in the distance.

Belonged to the family Crossibili de Ferrare. From the collection of Prince Paskewitch.

Panel, 7½ in. long and 9½ in. high.

44. THE HOLY FAMILY AND THE SPARROW.

REMBRANDT VAN RHYN.

Dutch School.

Born near Leyden, July 15, 1607; died at Amsterdam, October 6, 1669. Pupil of Jacob van Swanenbourg, Pieter Lastman, and Jacob and Jan Pinas.

(No. 45)

"*PHILEMON AND BAUCIS.*"

This subject was doubtless taken from the works of Dryden by the master; but Dryden, no doubt, had access to Ovid, where the suggestion was first found. The story of the picture is that Jupiter and Mercury were one day wandering through Phrygia, asking for shelter among the natives, but, as foreign intruders, they received very little attention. Only a poor old couple, Philemon and his wife Baucis, hospitably invited them into their humble dwelling, where they served the finest fruit they could find—and their only goose, which they had fattened with so much care—with great promptitude. During the repast the gods made themselves known to their hosts, and asked them what reward they wished for their excellent reception. The old couple knelt down and begged that they both should die at the same time. Their wish was granted, and Baucis was metamorphosed into a linden and Philemon into an oak. Posterity has preserved their names coupled together as the symbol of matrimonial affection. In treating the subject, Rembrandt has presented the scene almost entirely in clare-obscure. A single light brightens the interior of the peasants' cottage, the head of Mercury being in the dark, and forming a vivid contrast. On the left a fire is burning on the hearth in the background. Jupiter's face is brilliantly illuminated; the light also falls on his dazzling dress.

Signed on the left: "Rembrandt f., 1658."

Mentioned by Dr. Bode in his catalogue of certified genuine pictures by Rembrandt. Also, in Smith's Catalogue, Vol. VII, No. 194.

Mezzotinted by Thomas Watson, London, 1772.

Panel, 27½ in. long and 21½ in. high.

45. PHILEMON AND BAUCIS.

REMBRANDT VAN RHYN.

Dutch School.

(No. 46)

"PORTRAIT OF A RABBI."

The Rabbi's face is turned a little to the left. His eyes are bluish gray, and the eyelids show the pinkish tint of old age. His nose is prominent, and his lips compressed. A heavy, full gray beard surrounds his face, and he also wears a mustache and imperial. A turban of black velvet, ornamented in front with a brooch, adorns his head, and around his neck a medallion is suspended. A dark cloak, trimmed with brown fur, hangs from his shoulders. His breast, which is partly covered with a crimson vest, ornamented with gold braid set with jewels, is also adorned with a fine linen tunic. His complexion is florid and shows perfect health. This picture is from the collection of Prince Demidoff, and was purchased by him at sale of Sir Philip Miles, Leigh Court, 1884, in whose possession it was for many years. Mentioned in "Catalogue Historique et descriptif des Tableaux at Dessins de Rembrandt," by Eugene Dutuit, p. 47.

Panel, 20½ in. long and 24½ in. high.

REMBRANDT VAN RHYN.

46. PORTRAIT OF A RABBI.

REMBRANDT VAN RHYN.

Dutch School.

(No. 47)

"*RESURRECTION OF ST. LAZARUS.*"

The saint is represented as rising from his sepulcher. The priests and attendants grouped about him seem to manifest great surprise at the sight. A young girl is kneeling in the foreground, while in the background the heads of five figures are shown in a group. The artist has thrown a bright light from the left of the picture, which strikes full upon the saint, and the reflection from it is apparent on several of the surrounding figures. The wall is hung with a hat, sword, a quiver with arrows, and a bow.

Panel, 14½ in. wide and 17½ in. high.

47. RESURRECTION OF ST. LAZARUS.

REMBRANDT VAN RHYN.

Dutch School.

(No. 48)

"PORTRAIT OF JORIS DE COULERY."

This picture presents a captain in the Dutch Navy at two-thirds length, with florid face surrounded by bushy, dark hair. His eyes are intensely brown, and he wears a dark mustache turned up at the ends, and an imperial. His coat is yellowish brown, and around his neck is a metal collar and shoulder-plate. His sword-belt is over his right shoulder, passing diagonally across his breast. In his right hand he carries an arquebuse, while his left rests upon his hip. It is spoken of by C. Vosmaer, of The Hague, in his book entitled, "Rembrandt, His Life and His Works," page 427, as follows: "Dr. A. Brodius, director of the Prince Mauritz House—the museum of old art at The Hague—found a will signed by Joris de Coulery, dated 1640, in which this picture is willed to his son."

It belonged to the Chevaliers Quarles van Ufford, of The Hague, for over a century, who received it into their halls through the marriage of an old and noble family of Dordrecht, who were heirs of the De Coulery family. For charitable purposes it was exhibited in 1867 in Amsterdam; at Arti et Amicitia, in 1881; at The Hague, with the collection of H. H. MM., the King and Queen of Holland, in their palace; and in 1882, in the exposition Neerlandaise de Beaux Arts organisée au bénéfice de la Société Neerlandaise de Bienfaisance de Bruxelles.

Signed on the right-hand side: "Rt. van Ryn, 1632."

Canvas on panel, 32¾ in. long and 40 in. high.

48. PORTRAIT OF JORIS DE COULERY.

PIETER PAULUS RUBENS.

Flemish School.

Born at Siegen, Westphalia, June 29, 1577; died at Antwerp, May 30, 1640. Pupil of Adam van Noort, Tobias Verhaegt, and Otto van Veen. From 1596 to 1600 he studied in Venice. In July, 1601, the Duke of Mantua—Vincenzo Gonzaga I.—sent him to Rome to copy pictures for his gallery. He returned to Mantua in 1603. In March he was sent to Spain with presents from the Duke to the King. In 1605 he went to Rome to continue his studies. In 1608 he returned to Antwerp on account of the death of his mother. In 1609 he married Isabella Brandt, who died in 1626. On December 6, 1630, he married Helena Fourment, who was his niece by marriage. His two wives were the models for many of his paintings. Besides being a painter, Rubens was also a great diplomat. He acted as ambassador for negotiating between his own and other countries.

(No. 49)

"HEADS OF TWO APOSTLES."

The apostle to the left is under a bright light. He is quite old, and almost entirely bald. The other is a younger man, with florid complexion and full beard. His clear, expressive eyes are turned to the right.

Panel, 26 in. long and 20½ in. high.

49. HEADS OF TWO APOSTLES.

PIETER PAULUS RUBENS.

Flemish School.

(No. 50)

"ST. AMBROSIUS AND EMPEROR THEODORIUS."

This picture is supposed to depict the historical incident of St. Ambrosius, Bishop of Milan, refusing Emperor Theodorius entrance into the church, on account of the massacre of Thessalonia. The three warriors who are shown accompanying the emperor are also to be found in the celebrated picture known as "History of Derius." The bishop is standing on the step of the cathedral, and behind him are his attendants. The emperor is about entering, and the bishop is shown as staying the entry with outstretched hands. This production is the original sketch of the large picture now in the Museum at Vienna.

From the Plagg collection, Vienna.

From the colleetion of Baron de Pret, Antwerp.

Painted on paper fastened to canvas about the year 1619.

18½ in. long and 23 in. high.

50. ST. AMBROSIUS AND EMPEROR THEODORIUS.

PIETER PAULUS RUBENS.

Flemish School.

(No. 51)

"THE MARTYRDOM OF ST. LIEVIN."

The saintly subject is shown on his knees before his tormentors, one of whom holds a knife in his mouth and gazes intently into the face of the martyr. The saint's tongue has just been cut out with a pair of pincers in the hands of a burly soldier, and is being fed to a hound. A half-clad savage, who is supposed to have held the saint by the beard while the horrible operation was performed, is kneeling in front of him, and avenging angels are shown descending from heaven with fiery bolts, which they are about to cast upon the soldiers. Some of the tormentors, however, have discovered the angels, and with fear and terror depicted on their faces, are attempting to flee from their inevitable fate. The white horse in the background seems also to have partaken of the general dismay, and plunges madly to get away from the throng.

This picture is from the collection of P. E. Nicolie of Antwerp, and is the original sketch by Rubens. From it the large picture of the same name, which occupies so prominent a position in the Museum at Brussels, was painted.

Painted on paper fastened to canvas, 18 in. long and 25 in. high.

51. THE MARTYRDOM OF ST. LIEVIN.

JACOB VAN RUISDAEL.

Dutch School.

Born in Haarlem, about 1625; died there in March, 1682. Pupil of his father, Isaac, and also of his uncle, Solomon van Ruisdael. Joined the Guild of St. Luke, at Haarlem, 1648. The figures and animals introduced in his paintings are by Berchem, A. van de Velde, Wouwerman, Lingelbach, Vermeer, and Eglon van der Neer.

(No. 52)

"A WOOD NEAR THE WATER EDGE."

A body of water and a small piece of land are shown in the foreground. An old tree is made conspicuous, and some of its dead branches are lying about its root. In the middle distance, and to the right of the foot of the slope, is a boat containing two men, one of whom is dressed in red. In the midst of the grass near the water several tall trees lift their slender trunks, their tops being covered with a ruddy foliage. The upper branches of one of the trees are broken and hanging down, touching the ground and part of the water. In the background the horizon is hidden behind a border of trees of a dark green color. A grayish-blue silvery sky is shown to the left, with large, white, delicately-drawn clouds in the center. The whole is very distinctly given.

Signed with monogram: "J. R.," in the lower right-hand corner.

Collection of Doctor Kuranda, of Vienna, and Roehn, Paris.

Canvas, 28¾ in. long and 25½ in. high.

52. A WOOD NEAR THE WATER EDGE

JACOB VAN RUISDAEL.

Dutch School.

(No. 53)

"LANDSCAPE WITH COWS."

The scene presented in the foreground is that of a herdsman and his dog driving sheep and cows in the water near the bank of a stream. An interested looker-on is shown a short distance away. Beyond is a clump of small trees, while several large trees are made conspicuous in the center of the landscape.

From the Van der Serik's collection; sold in 1831.

Signed in lower right-hand corner: "J. Ruisdael."

Panel, 20½ in. long and 15½ in. high.

53. LANDSCAPE WITH COWS.

JOHAN ADRIAENSZ VAN STAVERN.

Dutch School.

Born at Leyden, and flourished during the early part of the 17th century. Supposed to be a pupil of Gerard Dou. Date of birth and death not known.

(No. 55)

"*THE HERMIT.*"

The scene here presented is the entrance to a rocky cave, and an old hermit sits near the aperture studying a book, which is resting upon a large boulder. Beneath the book a skull is shown, and beside it a lantern is lying on its side. The subject has his hands clasped, and is perusing his studies intently. His flowing beard and white locks give him a saintly appearance.

Panel, 12 in. long and 14 in. high.

55. THE HERMIT.

JAN STEEN.

Dutch School.

Born at Leyden, 1626; died at Delft, 1679. Pupil of Knupfer, Adrian Brower, Jan van Goyen.

(No. 56)

"*THE SIESTA.*"

This pieture is deseribed in Smith's Catalogue Raisonné as follows: "A man and a woman seated at a table in front of a house with a vine growing against it. The former is oecupied reading, and the latter is reelining her head on the table, asleep. A servant stands beside her, and a dog is seen under the table." Doetor Waagen, in his "Art Treasures in Great Britain," Vol. N., page 391, gives the following deseription: "A man and his wife seated in a bower of vines before a house; they have dined, and the dessert is on the table. While the woman is nodding, the man has taken a book, and a maid is about to elear the table. The baekground is a landscape. The liveliness and charaeteristic point of the representation, the transpareney of eoloring, and equable and careful exeeution, place this among the choieest works of the master."

Colleetion of M. Smith van Alpen, Rotterdam, 1810; collection, Everett, 1886; and Royal Aeademy, 1886.

Canvas, 1 ft. 10 in. by 2 ft. 6 in.

56. THE SIESTA.

JAN STEEN.

Dutch School.

(No. 57)

"CHRIST CHASING THE TRADERS FROM THE TEMPLE."

This picture contains many striking figures which illustrate the great originality of the artist, as well as his keen appreciation of human nature. Christ is the central object, and has just overthrown a table at which an old Israelite has been sitting with his desk and parchment, husbanding a strong box that contains his wealth. He is represented as thrown on his back on the floor beside his chest of money, while his little daughter tries to save the desk from a like fate. All around is confusion. The money-lenders are gathering up their coin in great haste; a woman hurries her eggs into a basket; a man climbs a ladder to get down his cage of birds; and a woman, with a pig under her arm and a jug in her hand, watches her opportunity to get out of the way. A rough-looking fellow sustains a basket on his shoulder with one hand; with the other he carries a dead goose, and is ready to make his escape. He is evidently calling to the Christ in an impudent tone, to which the latter responds by waving his thongs in the direction of the taunter, knowing, however, that it is impossible to reach him. One of the peculiarities of the picture is the manner in which Christ is portrayed—so different from the Italian school. The latter uniformly picture him in mild character, while the Dutch depict him as a master and severe ruler—which carries the idea that this people in earlier ages were governed through their lives by the fear of the rod, dread of hell-fire in the future, and other severe punishments.

Signed on the parchment, lying on the floor beside the money-box: "J. Steen."

Collection of M. Malfait de Lille; Duchesse de Berry, Paris; Lemaitre, Paris; and G. Rotham, Paris.

Canvas, 43 in. long and 31 in. high.

57. CHRIST CHASING THE TRADERS FROM THE TEMPLE.

JAN STEEN.

Dutch School.

(No. 58)

"THE FALSE PLAYERS."

This picture is called "Card Players" in Smith's Catalogue Raisonné, Supplement, page 503, No. 77, and is described as follows: "A company consisting of three women and a like number of men are assembled in a room. One of the former is seated at a table with cards in her hand, and on the left is a sharper, who is eyeing the cards of his adversary in a looking-glass held by a woman over the head of the dupe, and the latter is too intent on the game to observe it. Behind the former lady a young man sits smoking a pipe, and a jolly woman stands behind him. Painted in the artist's finished manner."

Collection, N. Baille, Esq., 1831; collection, Charles Brind, Esq., and from the Odiot collection, Paris.

Panel, 1 ft. 2½ in. by 1 ft. 7½ in.

58. THE FALSE PLAYERS.

DAVID TENIERS (The Younger).

Flemish School.

Born at Antwerp, 1610; baptized in the Church of St. Jaques, December 15th; died at Brussels, April 5, 1694. Pupil of his father. Was Dean of the Guild of St. Luke in 1644 and 1645; and Painter to the Governor, Archduke Leopold, and confirmed in his post by Don Jayn of Austria, natural son of Philip IV.

(No. 59)

"THE LESSON ON THE FLUTE."

A group of three persons—two men and one woman—is here shown. The woman is dressed in a pink bodice, dark petticoat, and light apron, and sits on a rock holding a flute in her hand, while a man with his left arm around her shoulder instructs her in the manner of placing her fingers on the instrument. Sitting at her feet on the ground is a man holding a sort of a bagpipe. His red staff and cap are beside him, and his head is turned toward the pupil. Sheep are grazing in the distance, and further on the village church rises above the shrubbery.

Signed: "D. T."

Painted on copper, 8 in. long and 9½ in. high.

59. THE LESSON ON THE FLUTE.

DAVID TENIERS (The Younger).

Flemish School.

(No. 60)

"THE GUARD ROOM."

A young man with long auburn hair, dressed in gray vest and breeches, blue stockings, and yellow shoes, is conspicuous in the foreground. He is leaning toward a drum, which he is in the act of beating with a stick held in his right hand. His smiling face, which is presented with full front, is turned a little to the right. His right stocking and shoulder, as well as his face and white cravat, are vividly illumined. On the right, in front of a large, delicate gray wall, a panoply of steel armor, breastplates, helmets, and gauntlets is shown. To the left is a brown howitzer, mounted on a little chariot. In the background five soldiers are smoking near a vast chimney, and two others, with muskets on their backs, are directing their steps toward an outlet to the left. Doctor Waagen, in his "Art Treasures in Great Britain," Vol. N., page 387, describes this work as follows: "Teniers, interior of a guard-house. In the foreground a soldier trying to drum. A good picture, slightly but spiritedly treated in his scale of cool harmony."

Signed: "D. Teniers f., 1641."

Collection of Lord Heytesbury.

Panel, 20¼ in. long and 15½ in. high.

60. THE GUARD ROOM.

DAVID TENIERS (The Younger).

Flemish School.

(No. 61)

"RECKONING THE SCORE."

In the center of this picture is a group of six figures – five men and one woman – supposed to be tarrying at a country inn. The woman is seated at a table holding the handle of a beer mug, and to her right a man is seated smoking a pipe. Near him is a companion wearing a red cap, and standing to the right of him is another man looking over the woman's shoulder. Centrally in the group is still another man holding a beer mug in his left hand, and watching intently the figures the proprietor of the inn seems to be making on a table with a piece of chalk. There is evidently some discussion in regard to the correctness of the count, for the group appears in deep anxiety in regard to it. To the left of the picture the serving man, with something to eat in his right hand and a beer mug in his left, is entering. To the right of the group three men are playing bowls, and a woman stands in the door of the cottage looking at them. A large jug is shown in the foreground.

Signed in the lower right-hand corner: "D. T."

Canvas, 25½ in. long and 17 in. high.

61. RECKONING THE SCORE.

DAVID TENIERS (The Younger).

Flemish School.

(No. 62)

"TEMPTATION OF ST. ANTHONY."

This picture is described in Smith's Catalogue Raisonné, Part III, page 392, No. 500, as follows: "The saint is represented in the interior of a large cave, kneeling at his devotions, from which he appears to be diverted by a hag with horns, who is directing his attention to a pretty female with a glass of liquor in her hand. A crucifix, skull, book, and an hour-glass are on a table, and several other books lie on the ground. On the opposite side are two elfs singing, and a third is riding a grotesque animal. Many imaginary creatures are flitting about the place or crawling on the floor. Painted with admirable spirit and freedom of hand. Collection of Duc de Deaux-Ponts, 1778; collection of N. Lapeyriere, 1824; now in collection M. Perigeau-Lafitte."

Engraved by Baron and Houston. Collection of twenty-two masterpieces, Gallery St. Donata, 1868; collection, Princess de Sagan.

Copper, 1 ft. 11 in. by 2 ft. 6 in.

DAVID TENIERS (The Younger).

62. TEMPTATION OF ST. ANTHONY.

DAVID TENIERS (The Younger).

Flemish School.

(No. 63)

"SHEPHERD AND SHEEP."

The scene of this production is located on the banks of a pretty stream. A number of sheep are herded on the hill, and the shepherd boy's attention seems to have been diverted by the discovery of a number of ducks swimming in the foreground. He has his staff raised, as if to strike one of the flock flying away, which seems to have created quite a commotion among the others. In the distance can be seen the roof of a church; its spire is also visible above the trees.

Signed in the lower right-hand corner: "D. Teniers."

Canvas, 22 in. long and 15 in. high.

DAVID TENIERS (The Younger.)

63. SHEPHERD AND SHEEP.

DAVID TENIERS (The Younger).

Flemish School.

(No. 64)

"THE MAN IN BLACK."

A man in a black suit sitting by a table is the central figure in this picture. A jug rests on his knee, which he sustains with one hand, while with the other he holds a pipe. His hat hangs on the back of his chair. To the right is a young woman about entering the door. She wears a red waist, and is carrying a bowl containing eggs. On the table are loaves of bread; also, a large jug.

From the Thys collection, Antwerp.

Panel, 18½ in. long and 13 in. high.

DAVID TENIERS (The Younger).

64. THE MAN IN BLACK.

GERARD TERBURG.

Dutch School.

Born at Zwolle, between 1613 and 1617; died at Deventer, December 8, 1681. Pupil of his father. Painted in Amsterdam, and also in Haarlem, where he entered the Guild in 1635, under the influence of Franz Hals.

(No. 65)

"THE GLASS OF LEMONADE."

This production is simple in its arrangement, and interesting in its conception. A lady dressed in a yellow satin gown is the commanding figure. She holds a glass of lemonade in her hand, and presents an air of expectancy. Her apparel comprises a loose jacket, trimmed with swan's-down, an ordinary dress, and a black covering for her head. A man with long flowing red hair sits opposite her stirring the lemonade with a knife. The other prominent figure is a woman, who rests her hand on the shoulder of her female associate. To the right is a table, upon which is a dark water-bottle and dish.

Canvas, 24 in. long and 28 in. high.

65. THE GLASS OF LEMONADE.

ADRIAN VAN DE VELDE.

Dutch School.

Born in Amsterdam, 1635 or 1636; died there January 21, 1672. Pupil of J. Wynants and Philip Wouwerman. Was employed to paint figures and animals in landscapes by Hobbema, Van der Heyden, Hakkert, Wynants, Verboom, and Moucheron.

(No. 66)

"*CATTLE AT THE FOUNTAIN.*"

To the right of this picture is a fountain, which appears to have been erected in memoriam. It is overshadowed by massive trees, and water is flowing from it into a basin from which a cow is drinking. Four sheep and two cows are lying upon the ground, while another cow and a sheep stand near. A short distance away is still another cow, a dog, and a man on horseback talking to a woman.

From the Hopp collection.

Signed: "A. V. Velde, 1661."

Canvas, 25½ in. long and 21 in. high.

66. CATTLE AT THE FOUNTAIN.

WILLEM VAN DE VELDE (The Younger).

Dutch School.

Born in Amsterdam in 1633; died in London, 1707; buried in St. James' Church, Piccadilly. In 1674 Charles II. granted him a salary of £100 for painting sea-fights. This, with an equal pension granted his father, was continued by James II. He was the greatest marine painter of the Dutch School.

(No. 67)

"FIRING A SALUTE."

This unique conception presents a vessel with sails set, but with not enough wind to fill them. A salute has just been fired, which has been answered from the shore on the right. A number of other vessels are in the vicinity.

Signed in the lower left-hand corner: "W. V. D. Velde, 1680."

Panel, 16½ in. long and 11½ in. high.

67. FIRING A SALUTE.

WILLEM VAN DE VELDE (The Younger).

Dutch School.

(No. 68)

"CALM ON THE BAY."

A large brig, with sails set waiting for a breeze, which is shown at the right, has been employed by the artist to emphasize his painted story. The embellishments embrace a small boat with a single sail; two fishermen in a boat, one of whom is about drawing in his net; two vessels with a single sail each, which lay close together, and four men in a fishing-boat rowing across the bay.

From the collection of N. Steinmeyer, Cologne.

Signed on the buoy: "W. Velde."

Canvas, 25 in. long and 20 in. high.

68. CALM ON THE BAY.

ANTHONIE WATERLOO.

Dutch School.

Born at Lille, 1610; died after, and about, 1676. The figures and animals in his pictures were generally painted by Jan Weenix.

(No. 69)

"IN THE FOREST."

A grove of trees, with massive trunks and dense foliage, which tell of their age, impresses the casual beholder. Looking beyond, one can see the adjacent fields, bathed in the soft light of a summer day, which present a beautiful perspective. In the foreground is a pool of water, upon the edge of which a number of cows have come to drink. The man in charge of the animals stands by and is talking with a woman mounted on a mule. In the upper left-hand corner a little of the sky is visible. The animals were painted by Weenix.

From the gallery of Prince Galitzin.

Signed in lower right-hand corner: "A. W."

Canvas, 39½ in. long and 27½ in. high.

69. IN THE FOREST

ANTOINE WATTEAU.

French School.

Born at Valenciennes, October 10, 1684; died at Nogent, near Paris, July 18, 1721. He entered the studio of Gillot, at Paris, in 1702, and was apprenticed to the decorative painter, Claude Audran III. Was received into the Academy, 1717.

(No. 70)

"THE GARDEN PARTY."

The scene presented in this picture is the entrance to a vast palace, where a large party of cavaliers and ladies are assembled. To the right is a continuation of the front archway, which is supported by columns of white and blue marble laid in blocks. Two female figures, draped from the waist down, holding vases above their heads, are shown to the right. A number of people are seated to the right and left, engaged in conversation, and watching a lady and gentleman dance. The gentleman dancer faces to the front, and wears blue satin short clothes, and a red hat; the lady is facing the opposite direction, and is dressed in pink silk of the time of Louis XIV. Two youths are reclining on the marble floor to the left; a dog is in the foreground to the right, and a little spaniel is sporting at the feet of one of the ladies. A small greyhound is shown playing with two children near the dancers, and a fountain is made conspicuous in the background.

Canvas, 26 in. long and 20½ in. high.

NOTE.—This picture was engraved by Scotin, and painted by Watteau for Mr. Glucq, Counsellor at the French Parliament. It was lost sight of for a number of years, and later we find it in the collection of Duke de Morny, the Prime Minister of Napoleon III, in whose possession it remained until his death. On June 3, 1865, it was sold, with the balance of Duke de Morny's collection, and afterwards went into the collection of Count Daupias. From there it went into the collection of the present owner.

70. THE GARDEN PARTY.

PHILIP WOUWERMAN.

Dutch School.

Born in Haarlem; baptized May 24, 1619; died May 19, 1668. Instructed by his father; also, Jan Wynants. His first style in the brown tone—his horses are heavy; his second style is distinguished by the pure golden tone, and the slender build of his horses; and his third, by the prevalence of a dull, silvery tone.

(No. 71)

"THE MARSHAL OF THE COUNTRY."

In this picture the Country Marshal is made the commanding figure, and is conspicuous because of his bold form and the catching regalia of his office. He has stopped at the wayside blacksmith-shop to have a shoe tightened on his horse. In the foreground a goat is drawing a coach containing a baby, and to the left a bay horse is being given a dose of medicine. The Marshal's animal is white, with gray spots, and the figure is especially notable for the life and energy given it by the artist. This picture was at one time two inches longer, but for some reason was cut off. Engravings of it are now in existence.

Panel, 14 in. long and 12½ in. high.

71. THE MARSHAL OF THE COUNTRY.

PHILIP WOUWERMAN.

Dutch School.

(No. 72)

"THE WATERING PLACE."

The foreground of this production presents a number of horses, conspicuous among which is one of light roan color, which is being led into a river by a man mounted on another horse which is drinking. To the right, one of the horses has slipped sideways, and his mount is being thrown into the water; and still another, carrying a rider wearing a red cap, scampers out of the way, as also does a man bathing, who appears in sympathy with the general commotion. To the left a man and a boy are astride of the same horse, and another horse is shown rearing, which gives life to the scene. Several mountains, a castle, trees, and an arched bridge adorn the landscape. Described in Smith's Catalogue, Vol. I, page 268, No. 240.

From collection of Holderness, 1802; collection of Earl of Breadalbane; from collection of the Imperial and Royal Chancellor, G. Preyer of Vienna.

Signed in lower left-hand corner: "Ph. W."

Panel, 20½ in. long by 15½ in. high.

72. THE WATERING PLACE.

MODERN.

OSWALD ACHENBACH.

German School.

Born in Dusseldorf, February 2, 1827. Pupil of his brother, Andreas Achenbach.

(No. 73)

"*THE COMING STORM.*"

To the right of this picture the clouds are rapidly gathering over the mountains in the distance; to the left is a bright ray of sunshine not yet shut out. The darkness of the sky indicates that the approaching storm is more than an ordinary one. The peasants, who have been gathering wood and leaves, are hurrying home, but the wind has commenced to blow quite fiercely, and impedes their progress. The walls of an ancient castle are shown far above on the mountain-side.

Signed in the lower right-hand corner: "Osw. Achenbach."

Canvas, 18 in. long and 22 in. high.

73. THE COMING STORM.

JAN VAN BEERS.

Flemish School.

Born at Lierre, Belgium, March 27, 1852. Pupil of Academy of Antwerp. Lives in Paris, where his studio is celebrated for its uniqueness and artistic decorations. His works are highly prized for their great originality of conception and earnest care of production. "The Smile," exhibited at the exhibition of the Royal Academy in London, 1890, brought him personal recognition from the Princess of Wales and the Directors of the Academy.

(No. 74)

"PORTRAIT OF MRS. YERKES."

The subject of this exquisite production is represented as resting on a rustic bench in a park by the side of a quiet lake. A bright smile illumes her face, which is the artist's language of welcome to some one supposed to be approaching. The likeness is excellent, and the drapery and trimmings of her dress, as well as the general detail, are finely executed, though best appreciated under a strong magnifying glass. Her pet dog "Diamond" is shown near her.

Signed in the lower right-hand corner: "Jan van Beers."

Panel, 29½ in. long and 28¾ in. high.

74. PORTRAIT OF MRS. YERKES.

JAN VAN BEERS.

Flemish School.

(No. 75)

"A TALE OF LOVE."

A young woman is reclining in a large arm-chair in a beautifully appointed boudoir. A young man sits by her side telling of his love. His right arm is about her shoulders, and both her hands are held in his, as he whispers sweet sentiments in her ear. A smile is on her face, and her large and expressive eyes seem to tell the story of the pleasure she takes in listening to what he has to say. She is attired in a white dress, and her fan rests on the arm of her chair. Her attendant is clad in the conventional red dress-coat. The model for the young man in the picture was an eminent sculptor, and the lady shown was, at the time of the painting, his affianced bride.

Signed in the lower left-hand corner: "Jan van Beers."

Panel, 8½ in. long and 8¾ in. high.

JAN VAN BEERS.

75. A TALE OF LOVE.

JAN VAN BEERS.

Flemish School.

(No. 76)

"A WINTER SCENE."

An ideal winter's day is delicately depicted in this conception. The snow lies deep on the ground, and the leaden clouds fly swiftly by. A village is seen in the distance, and the snow-covered houses are nestled together as though endeavoring to keep from the chilly atmosphere. A small rent in the clouds, where the sun breaks through, reflects a streak of light across the landscape. Numerous tall poplar trees dot the ground, breaking the monotony of the wintry scene. This is the reproduction by the artist of a picture painted by him several years ago, to which belongs a beautiful and touching romance.

Signed in the lower left-hand corner: "J. van Beers."

Panel, 14½ in. long and 6¼ in. high.

76. A WINTER SCENE.

JAN VAN BEERS.

Flemish School.

(No. 77)

"RETURN, SWEET BIRD."

A peasant girl with flowing auburn hair, standing beside a rustic fence, is here shown. Her canary bird has escaped from its cage, and is resting upon the branch of an apple tree above her head just coming into blossom. She has a mandolin in her hand, and smiles sweetly at the bird as she plays, and calls to it in a pettish and familiar tone. The little bird gazes down upon her in a roguish manner, and seems to reply that it will not return until it gets ready. The picture looks as though each individual hair on the girl's head had been painted separately. The eyelashes can be seen one by one under a strong glass. The coarse lace with which her dress is trimmed shows each particular thread.

Signed in lower left-hand corner: "Jan van Beers."

4½ in. long and 11½ in. high.

77. RETURN, SWEET BIRD.

JAN VAN BEERS.

(No. 78)

"PORTRAIT OF MR. CHARLES T. YERKES."

Mr. Yerkes is shown sitting on a chair, looking to the left. His right leg is crossed over his left knee. He holds in his right hand the handle of a pair of gold eye-glasses, while the fingers of his left hand grasp the end. A catalogue of pictures is lying open upon the table, and beside it are some papers. On the wall, behind him, hangs a landscape with large trees. Just below the frame of the picture, and on the wall, is the name of the artist, "Jan Van Beers."

Panel, 9 in. long and 11¾ in. high.

78. PORTRAIT OF MR. CHARLES T. YERKES.

JAN VAN BEERS.

(No. 79)

"MISS ADA REHAN, AS LADY TEAZLE."

Miss Rehan is shown in that well-known character, which is considered one of her best. Her fame as "Lady Teazle" in "The School for Scandal" is generally acknowledged, both in this country and in England.

She is represented sitting in a chair, clad in a figured silk dress, over a pink silk petticoat. Her right hand rests on a stick which she carries. Her dress is heavily trimmed with lace, which is shown to good advantage.

Signed: "Jan Van Beers."

Panel, 9 in. long and 12¼ in. high.

79. MISS ADA REHAN, AS LADY TEAZLE.

JAN VAN BEERS.

(No. 80)

"PORTRAIT OF THE ARTIST."

Mr. Van Beers has painted his own portrait, dressed in the style of Henry III. time. He wears a gray cape trimmed with gold braid, with a large ruffle around his neck, and also gray short-clothes, with yellow stockings, and carries a sword at his side. A velvet turban is on his head. The portrait faces to the front and right, and the figure is in the act of walking. A ray of the setting sun is shown to the right, in the distance, and to the left are marble columns.

Panel, 8¼ in. long and 12¼ in. high.

80. PORTRAIT OF THE ARTIST.

JEAN JOSEPH BENJAMIN-CONSTANT.

French School.

Born at Paris, June 10, 1845. Pupil of Cabanel and School of Beaux-Arts.

(No. 81)

"OTHELLO AND DESDEMONA."

Othello, Desdemona, and Barbantia, her father, are seated in a gondola. The Moor is entertaining the lady with the tales of his wars, which seem to have captivated her and won her affections. The old man sitting by her side seems to be giving almost as much attention to the story as the daughter herself. Venice, with its tall towers reflecting back the sunlight, is seen in the distance. A burly Ethiopian propels the gondola. Othello is dressed in a green, brocaded costume; Desdemona in a blue dress, while old Barbantia wears a crimson robe trimmed with ermine.

Signed in lower left-hand corner: "Benj. Constant."

Canvas, 52 in. long and 34 in. high.

81. OTHELLO AND DESDEMONA.

ETIENNE PROSPER BERNE-BELLECOUR.

French School.

Born at Boulogne, June 29, 1838. Pupil of Picot and F. Barrias. Medals: 1869; first class, 1872; Legion of Honor, 1878.

(No. 82)

"THE DISPATCH BEARER."

The central figure of this production is the captain of a company of cavalry, seated on a chair in a garden. A trooper has delivered a letter—which the captain has been reading—and is about to take another from his satchel. On the table to the right of the officer is a small basket containing two wine-bottles, an urn, and a tea-cup and saucer. A piece of paper lies on the ground. To the right the outline of a building, and five steps leading thereto, are shown, which is very faithfully presented. The wall back of the officer is covered with shrubbery.

Signed in the lower left-hand corner: "Berne Bellecour."

Panel, 19 in. long and 15 in. high.

ETIENNE PROSPER BERNE-BELLECOUR.

82. THE DISPATCH BEARER.

G. BOLDINI.

Born at Ferrara, Italy. Studio in Paris.

(No. 83)

"LADIES SINGING."

A room furnished after the style of Louis XV. is here presented to introduce several excellently portrayed characters and necessary effects. A lady is seated at a finely decorated piano, while another dressed in a rich robe, and holding a staff in her hand, is standing beside her singing. An elderly gentleman is entering holding a pair of glasses to his eyes. A large picture is hanging on one of the walls.

From the collection of M. Lefeore of Chamont, who purchased it from the master in 1871.

Signed in the lower left-hand corner: "G. Boldini, 1871.'

15¾ in. long and 12 in. high.

G. BOLDINI.

83. LADIES SINGING.

ROBERT W. VAN BOSKIRK.

American School.

Born at Hoboken, New Jersey, January 15, 1855. Studied drawing at the School of Mines, Columbia College, New York; graduated as an engineer, 1877. Studied painting under A. H. Wynant, N. A. Member of the Society of American Artists in 1887. Has painted in Holland, England, and America.

(No. 84)

"LANDSCAPE."

The artist has depicted a warm summer day, with light, fleecy clouds almost obscuring the sky. A clear body of water, fringed by high land on one side and by a meadow on the other, presents a beautiful effect. Weeds and bushes and the remnant of a farm fence adorn the left of the picture. In the foreground a number of birds are shown in the meadow, and in the distance others are seen flying in the lower sky.

Panel, 30 in. long and 18 in. high.

ROBERT W. VAN BOSKIRK.

84. LANDSCAPE.

FRANCOIS SAINT BONVIN.

Born at Vaugirard, near Paris, September 22, 1817; died at St. Germain en Laye, December, 19, 1887. Genre painter. Self-taught. Studied Dutch painters in the Louvre; then painted subjects from the life of working classes in Paris. Medals: Third class, 1849; second class, 1851; Legion of Honor, 1870.

(No. 85)

"INTERIOR OF A TAVERN."

The interior of a country tavern is indicated in this picture. An old wooden table is shown to the left, upon which are two glasses, a *stein* of beer, and some edibles in a porcelain dish. A man sits on one side of the table, with his right arm resting upon it. He has his hat on, and is smoking a pipe while talking with a woman seated to the right. His companion is also smoking a pipe, and wears a white cap, a skirt of striped homespun, a bright red jacket with linen chemisette, and a long white apron. At the back of her chair a man stands with a flower-pot in his hand, and beyond him to the left a man and woman are seated. The latter wears a white cap, a brown dress of some sort, with a coarse blue apron, and holds a basket of vegetables on her lap. Hanging against the wall in the background is a placard on which is inscribed the names of the brands of wines kept at the tavern.

Signed in lower left-hand corner: "F. Bonvin."

Panel, 14½ in. long and 19¾ in. high.

FRANCOIS SAINT BONVIN,

85. INTERIOR OF A TAVERN.

WILLIAM ADOLPHE BOUGUEREAU.

French School.

Born at Rochelle, November 30, 1825. Pupil of Picot. Medals: Won the Grand Prize of Rome in 1850; second class, 1855; first class, 1867; Legion of Honor, 1859; Officer, 1876; Member of Institute, 1876.

(No. 86)

"LITTLE POUTER."

Two sisters are sitting in the cottage kitchen, and the smaller one of the twain is being coaxed to take the knitting offered her. Her large brown eyes are turned, which in unmistakable language indicate her unfaltering disposition and fixed purpose. The little finger of her left hand rests upon her lip, her head is thrown slightly forward, and the whole expression of her countenance says plainly: "I won't." The elder of the two is of rather darker complexion. A plate is shown on the floor beside the "Pouter's" chair, which contains a piece of bread and a glass of water. On the wall to the left two pans with long handles, and also a jug, are hung. To the right, in the distance, part of an iron pot hanging over the fire is to be seen.

Signed in the lower right-hand corner: "W. Bouguereau, 1888."

Exhibited at the Universal Exposition in Paris, 1889.

Canvas, 34 in. long and 48¾ in. high.

86. LITTLE POUTER.

WILLIAM ADOLPHE BOUGUEREAU.

French School.

(No. 87)

"INVADING CUPID'S REALM."

The central figure in this production is a lovely female with black hair and blue eyes. She has been tempted, through curiosity, to visit the realms of Cupid, thinking she may discover some of the secrets of the dangerous little fascinators, and at the same time escape unobserved. But, alas, she is noticed, and set upon by seven of them. As she throws up her arms to protect herself, her blue mantle falls to her waist, where it is caught on her hips. With an expression of mingled fear and pleasure she attempts to flee, but is impeded by a Cupid which has thrown itself at her feet and seized her by the ankle. Another Cupid looks into her face, and seems to be about to take hold of her; another is shooting an arrow at her; still another has raised a dart above her head in the act of throwing it; and to the left two others are attempting to follow and detain her, while in the distance a number of Cupids are about to join in the chase.

This picture was painted for its present owner.

Signed in the lower left-hand corner: "W. Bouguereau."

Canvas, 4 ft. 11 in. long and 7 ft. high.

87. INVADING CUPID'S REALM.

JACQUES RAYMOND BRASCASSAT.

French School.

Born at Bordeaux, August 30, 1805; died in Paris, February 27, 1867. Landscape and animal painter. Pupil of Richard and of Hersent. Won the Second Grand Prize for historic landscape in 1825, and went to Rome, where he resided for six years. He was the first to revive the painting of animals, which had fallen into discredit. Medals: Second class, 1827; first class, 1831 and 1837; Legion of Honor, 1837; Member of Institute, 1846.

(No. 88)

"LANDSCAPE WITH SHEEP."

The sky is overcast with clouds which seem to foretell a storm. To the left are trees and shrubbery; to the right stands a tall post, and beyond it a fence constructed of the twisted branches of trees is shown. In the foreground are two sheep —one feeding and the other resting.

Signed in the lower right-hand corner: "R. B.;" also in the upper right-hand corner: "Clignancourt, R. Brascassat."

Panel, 24 in. long and 18 in. high.

JACQUES RAYMOND BRASCASSAT.

88. LANDSCAPE WITH SHEEP.

VACSLAV BROZIK.

Austrian School.

Born at Pilsen, in 1852. Pupil of the School of Fine Arts at Prague, of Piloty and Munkacsy. Medal at the Salon, 1878. Officer of the Legion of Honor.

(No. 89)

"PLAN OF THE CAMPAIGN."

Eight military men in the costume of Louis XIII. are shown in this picture. They are in a large hall with gray walls, and are united in council around a table, while before them several geographical maps are being exposed and examined. The crudeness of the surroundings is partially indicated by the rafters protruding in the ceiling. One of the men standing to the left is dressed in black, with soft boots of yellow leather, and has a sword hanging at his side. His head is facing to the right, and vividly illumined; his shoulders are bent forward; his right arm has a horizontal pose, and is supported by the table, while his left is extended as if tracing on one of the maps with his finger, and explaining the plan of campaign to his listening colleagues. His associates, with two exceptions, are bareheaded, and one of them holds a large cane in his left hand. In the foreground, near the window, is an arm-chair, on which a large gray hat is lying, and against which a big stock is leaning. The scene is lighted by a broad window with small inlaid panes, the lower part of which is covered with a red curtain.

Signed on the right: "V. Brozik."

Panel, 20 in. long and 28 in. high.

89. PLAN OF THE CAMPAIGN.

LEON BRUNIN.

Flemish School.

Born at Antwerp, November 20, 1861. Pupil at the Academy of Malines, and the Academy of Antwerp.

(No. 90)

"THE AMATEUR OF ANTIQUITIES."

The central figure of this production is an old man seated at a table strewn with relics. His hat is back on his head, exposing his gray locks, and a bright red vest is made conspicuous in his other apparel. The light from an open casement opposite shines brightly on him, which sets forth his features in bold relief. He holds a silver goblet in his left hand, and in his right a book, from which he has evidently been collating the history of his treasures. Before him is a curious vase, another goblet, an old ivory-carved cup, and a little metallic box with the lid slightly open. Other articles, such as books and rare curios, adorn the table. The picture as a whole is a piece of fine coloring.

Signed: "Leon Brunin, Antwerpin," in lower left-hand corner.

Panel, 42 in. long and 31½ in. high.

LEON BRUNIN.

90. THE AMATEUR OF ANTIQUITIES.

JEAN CHARLES CAZIN.

French School.

Born at Samer, Pas de Calais, France, in May, 1841. Pupil of Lecocq de Boisbaudran at the Petite École. Was teacher of art at the École National de Dessin; also, the École Spéciale d'Architecture, and at Tours. Gold medal, first class, Paris Salon, 1880; Chevalier of the Legion of Honor, 1882; member of the Jury, Universal Exhibition, 1889; Officer of the Legion of Honor, 1889; Member of the Jury of Admissions for the World's Columbian Exposition at Chicago, 1893.

(No. 91)

"MOONLIGHT AT MIDNIGHT."

The scene is located at Abbeville, on the river Somme, in France. One is readily impressed with the quiet that pervades this beautiful work. The presentation is that of a perfect moonlight night; the stars are visible in the deep blue of the midnight sky; the river, which forms the background, reproduces the exact coloring of the heavens, and in its clearness reflects the old houses that border it on either side with the utmost faithfulness. All is hushed in sleep, the only evidence of life being the light in the window of a house to the left just above the bridge.

Signed in the lower right-hand corner: "J. C. Cazin, '91."

91. MOONLIGHT AT MIDNIGHT.

EDOUARD CHARLEMONT.

Austrian School.

Born at Vienna, in 1854. Pupil of the Vienna Academy of Fine Arts, and of Hans Makart. His studio is in Paris.

(No. 92)

"*THE PAGES.*"

The scene of this picture is laid in a spacious vestibule, the back part of which is ornamented with rare ancient tapestry. Four young nobles—pages—playing dice are the commanding figures. The first to the right is dressed in a brilliant red and gold-embroidered costume. His bare head is leaning against the base of a pillar, and in his right hand he holds a red cord, which is fastened to the collar of a large, light-colored dog. The second page stands to his right, and is clad in white breeches, yellow shoes, and a gray satin doublet, trimmed with white. He holds in his right hand a gilt book ornamented with pink ribbon, and his left rests lightly on the head of a large brown dog. His eyes are turned a little to the right, and he appears to be interested in the game of dice in which the other two pages to the left and in front of him are engaged. One of the latter is dressed in black, and presented with full front, while the other, clad in light brown, shows only his back. Both are kneeling, and the one holding the dice in his hand seems to be waiting to hear what the other is going to say. The right-hand of the latter is resting on a flint musket on the floor near him, the wood and the butt end of which are richly inlaid with ivory. The figures of this composition are nearly life-size, yet the faces, hands, and all the details are preserved and painted with the same care and elaborateness that have characterized the smaller works of this master.

This picture figured in the Exposition Universelle, 1889.

Signed on the left: "E. Charlemont, 1889."

Canvas, 9 ft. ½ in. long and 6 ft. 5¼ in. high.

92. THE PAGES.

PIERRE JEAN CLAYS.

Flemish School.

Born in Bruges, 1819. Pupil, in Paris, of Gudin. Lives in Brussels. Medals: Brussels, 1851; second class, Paris, 1867 and 1878; Legion of Honor, 1875; Officer, 1881, Order of Leopold.

(No. 93)

"A CALM ON THE SCHELDT."

Near the center of this picture two vessels are lying closely together. They are "herm brigs," and their sails are flapping lazily in the breeze. To the right is a sloop, with bare mast; to the left is a village, with a windmill in the distance; near the shore is a boat with a square hull; and in the foreground, to the left, are small boats being used by fishermen.

Signed in the lower right-hand corner: "P. J. Clays."

Canvas, 4 ft. 6 in. long and 2 ft. 7 in. high.

93. A CALM ON THE SCHELDT.

JEAN BAPTISTE CAMILLE COROT.

French School.

Born in Paris, July 20, 1796; died there February 23, 1875. Pupil of Michallon and of Victor Bretin. Medals: Second class, 1833; first class, 1848 and 1855; Legion of Honor, 1846; Officer, 1867.

(No. 94)

"THE PATH TO THE VILLAGE."

A bright sky, with a lake in the distance, and a vessel lying at the shore, nearly obscuring a house beyond, are among the more attractive incidents of this picture. In the center foreground a female figure marks the pathway, and far beyond is the village to which the path leads. Two gnarled trees, one of which is almost stripped of its foliage, are conspicuous objects to the right.

Signed in the lower left-hand corner: "Corot."

From the Seney collection.

Canvas, 18 in. long and 14½ in. high.

94. THE PATH TO THE VILLAGE.

JEAN BAPTISTE CAMILLE COROT.

French School.

(No. 95)

"ENVIRONS OF VILLE D'AVRAY."

In this production the artist has pictured a drowsy midsummer day in a country villa, with the blue of the sky covered with light, fleecy clouds. A beautiful cluster of trees adorns the center, and in the opening a glimpse is now and then caught of the distant hills, and of the river which winds in and out and around to the foreground. A man and two women are resting from their labors on one side of the stream, while on the opposite bank two cows are shown near the shadow of the trees. The picture was purchased from the artist by Mons. Michel de Tretaigne, in whose possession it remained until 1872.

Signed in lower right-hand corner: "Corot."

Etched by Teyssonnieres.

Panel, 29½ in. long and 17½ in. high.

95. ENVIRONS OF VILLE D'AVRAY.

JEAN BAPTISTE CAMILLE COROT.

(No. 96)

"*MORNING.*"

In the early light of the day a man is depicted pushing a square-ended boat through the tangled bushes which cluster in the water. Large trees fill the landscape. In the background a village is discernible through the trees.

Signed: "Corot," in lower left-hand corner.

Canvas, 32¼ in. long, 39½ in. high.

From the Fop Smit Collection.

96. MORNING.

JEAN BAPTISTE CAMILLE COROT.

(No. 97)

"*THE FISHERMAN.*"

In a silvery atmospheric tone the artist has portrayed a bright day in summer. A stream enters the wood and separates the banks about the center of the picture. On the right bank a fisherman, with rod in hand, reaches to the further side of the stream with one hand, while with the other he holds himself in place to prevent falling deeper into the water. A woman is behind him watching the result of his efforts. In the foreground are large trees, and in the background houses can be seen through the openings. From the Fop Smit Collection.

Signed: "Corot," in lower left-hand corner.

Canvas, 32¼ in. long, 39½ in. high.

97. THE FISHERMAN.

CHARLES FRANCOIS DAUBIGNY.

French School.

Born at Paris, February 15, 1817; died there February 20, 1878. Pupil of his father and Paul Delaroche, and for three years studied in Italy. Medals: Second class, 1848; first class, 1853, 1857, 1859, 1869; Legion of Honor, 1869; Officer, 1874.

(No. 98)

"THE BANKS OF THE OISE, NEAR AUVERS."

A vast pasture-field, covered with grass, comprises a large part of the foreground of this work. It borders the Oise River, and rises on the right in a slope, the top of which is crowned with a group of trees of exquisite form. Further on is a row of smaller trees of the same general character. Cows are grazing along the edge of the water, and three women are occupied in washing in the river. Near the opposite bank a large bark is sailing, its square sail being reflected in the river. Beyond is a meadow, with willows and other trees to the right. The Oise makes a bend behind the slope, and wooded hills close the horizon in the background, while a bright, clear sky, with numerous light, transparent clouds, rises above the landscape. The master painted this picture on the spot, the site chosen being near Auvers, where he lived and worked for many years, and where he died. It was etched by Daubigny himself.

Signed on the left: "Daubigny, 1873."

Canvas, 99 in. long and 37¾ in. high.

98. THE BANKS OF THE OISE, NEAR AUVERS.

CHARLES FRANCOIS DAUBIGNY.

French School.

(No. 99)

"BY THE SIDE OF THE LAKE."

In this picture the artist has presented a bright summer afternoon, and chosen a placid lake as the foreground, with ducks disporting on its surface. The trees are reflected in the transparent water with beautiful effect, and in the near distance a cottage nestles in shrubbery and is partly hidden from view.

Signed in the lower right-hand corner: "Daubigny."

Panel, 14 in. long and 7 in. high.

99. BY THE SIDE OF THE LAKE.

CHARLES FRANCOIS DAUBIGNY.

French School.

(No. 100)

"ON THE RIVER OISE."

In this composition the artist has patterned a midday in July. The strength of the sun is shown through a light atmosphere, and the river winds its way placidly along with scarcely a ripple on its surface. At the brink of the stream a cow is drinking, and another stands passively by. A little further up the river a boat is seen with two occupants. To the right, several large trees are made conspicuous; to the left is another clump of trees, while far beyond the landscape is covered with shrubbery.

Signed in the lower right-hand corner: "Daubigny, 1865."

From the Seney collection.

Panel, 27 in. long and 14 in. high.

100. ON THE RIVER OISE.

CHARLES FRANCOIS DAUBIGNY.

French School.

(No. 101)

"SMALL LANDSCAPE."

This finely executed picture is a representation on the banks of the Oise, near Auvers. The scene is near the home of the master. A boat is sailing on the river, while on the bank a woman and a cow are shown. To the right are several large trees.

Signed in the lower right-hand corner: "Daubigny, 1877."

Panel, 14 in. long and 8 in. high.

101. SMALL LANDSCAPE.

ALEXANDRE GABRIEL DECAMPS.

French School.

Born at Paris, March 3, 1803; died at Fontainbleau, August 22, 1860. Pupil of Abel DePujol, of David, and also of Ingres.

(No. 102)

"THE POULTRY YARD."

The scene here presented is readily appreciated. A glance at the yard indicates just what it is, and the open stable-door strengthens the natural suggestions. A white dog sitting on a block of wood is made prominent, as is also a chicken the animal is watching. To the left a rooster in fine plumage is strutting gayly along, and still further in the same direction is a speckled hen. Beyond and just entering the stable is another hen, and to the left a cat is lazily reposing on a tub which lies on its side. A duck is shown in the foreground near a little pool of water, and on the roost at the window of the stable two white doves are "billing and cooing." In the distance a cottage with a red roof looms up, and the tops of trees are conspicuous further on.

Signed: "Decamps, 1847."

Panel, 15 in. long and 20 in. high.

ALEXANDRE GABRIEL DECAMPS.

102. THE POULTRY YARD.

JEAN BAPTISTE EDOUARD DETAILLE.

French School.

Born in Paris, October 5, 1848. Pupil of Meissonier. Medals: 1866, 1870; second class, 1872; Legion of Honor, 1873; Officer, 1881.

(No. 103)

"ESCORT OF THE EMPEROR."

The Emperor, mounted on a white horse, is shown on the brow of a hill to the right, and back of him are his officers, who are also mounted. In the foreground is a soldier of the guard on a bay horse, holding a carbine in his right hand and grasping the reins in his left. To the right, and slightly to the rear, are two mounted guards; to the left an abandoned cannon-wheel is shown, and the ground thereabouts is strewn with the slain of battle.

Signed in the lower left-hand corner: "À Mr. C. T. Yerkes, Edouard Detaille, 1891."

Canvas, 19 in. long and 26 in. high.

JEAN BAPTISTE EDOUARD DETAILLE.

103. ESCORT OF THE EMPEROR.

JEAN BAPTISTE EDOUARD DETAILLE.

French School.

(No. 104)

"THE RETREAT."

An artillery duel at the time of the Franco-Prussian war is vividly portrayed in this picture. In the background, to the right, the German troops are partly masked behind a hill which, together with the smoke of battle, makes them almost indiscernible. A bright light illuminates the contested ground, and a number of trees are shown wholly or partly shot away. A disabled caisson occupies the advance ground, and a wounded soldier, and another soldier loading his musket, take shelter behind it. Many dead bodies lie in the rear of the caisson, while the horses which were attached to it are dead beside it. In the center three soldiers are loading and firing their muskets, and two others who have been slain lie upon the bank. On the rising ground, to the left, a cannon in charge of an officer and two men has been unlimbered and is just being fired. The ring of smoke from its vent is ascending into the air. In the foreground an officer has dismounted from his horse and slipped a collar from one of the dead horses and placed it over the head of his own, and with the assistance of four soldiers is dragging the cannon into position. An officer, mounted on a sorrel horse, is directing their movements. A tree stands in the foreground to the left, with two dead soldiers beside it.

Signed in the lower right-hand corner: "Edouard Detaille, 1883." From the Fop Smit Collection.

Canvas, 2 ft. 9¼ in. long by 3 ft. 11½ in. high.

Jean Baptiste Edouard DETAILLE.

104. THE RETREAT.

NARCISO VIRGILIO DIAZ DE LA PENA.

French School.

Born at Bordeaux, August 21, 1808; died from the bite of a viper at Mentone, November 18, 1876. Medals: Third class, 1844; second class, 1846; first class, 1848; Legion of Honor, 1851.

(No. 105)

"THE GORGE IN THE FOREST AT FONTAINBLEAU."

This conception presents a tiny stream wending its way between the rocks, with forest trees on either side. A solitary peasant woman is shown strolling along, carrying a bundle of fagots to her home. In the distance a rugged meadow stretches away to the horizon, while here and there a tree dots its surface. Purchased from the master by L. Cardon, of Brussels, in whose collection it was for many years.

Signed in the lower right-hand corner: "N. Diaz, '67."

Canvas, 26 in. long and 18 in. high.

Narciso Virgilio Diaz DE LA PENA.

105. THE GORGE IN THE FOREST AT FONTAINBLEAU.

NARCISO VIRGILIO DIAZ DE LA PENA.

French School.

(No. 106)

"BEYOND FONTAINBLEAU."

Among the huge rocks which border the pretty little stream in the foreground a woman is shown gathering wood for fuel at her humble cottage. Stately trees are to the right and left, and large boulders are seen in the center and to the right of the landscape.

Signed in the lower left-hand corner: "N. Diaz."

Panel, 10 in. long and 7 in. high.

Narciso Virgilio Diaz DE LA PENA.

106. BEYOND FONTAINBLEAU.

JULES DUPRE.

French School.

Born at Nantes, in 1812; died at L'Isle-Adam, near Paris, in 1889. Medals Second class, 1833 and 1867; Legion of Honor, 1849; Officer, 1870.

(No. 107)

"AT SEA."

The artist in this picture depicts with great delicacy and effect the gathering of a storm at sea. The dark clouds seem portentous, but the scene is somewhat relieved by a patch of blue sky in the center, which develops a beautiful contrast. The sea has an ominous appearance, its green surface being covered here and there by the foam of its white-crested waves. A boat, with two masts, is scudding along before the breeze, unmindful of the threatening surroundings, while to the right, far in the distance, two other vessels are seen, which are made easier of discernment by a rent in the clouds, through which a glimmer of sunshine issues and warms the scene.

Signed in the lower left-hand corner: "Jules Dupre."

From the Seney collection.

Canvas, 40½ in. long and 31½ in. high.

107. AT SEA.

JULES DUPRE.

French School.

(No. 108)

"SUNRISE."

A brilliant sky, aglow with the coloring of the early morning hours, lights this typical country scene. In the center, and well against the sky, is an old house, which sustains the background, and to the left is an avenue of trees leading up to it. To the right is the barn and yard, and several cows are shown wending their way to a pool of water in the foreground, in which the brightness of the morning sun is beautifully reflected. The lights and shadows of this picture form a very distinctive feature.

Signed in the lower right-hand corner: "Jules Dupre."

Canvas, 37 in. long and 29 in. high.

JULES DUPRE.

108. SUNRISE.

FRANCOIS FLAMENG.

French School.

Born at Paris, 1859. Pupil of Cabanel, Edward Hedouin, and Jean Paul Laurens. Medals: Second class, 1879; Prix du Salon, 1879.

(No. 109)

"*HUSSAR (1796).*"

The Hussar is standing in a clearing in the wood beside his jaded white horse, and his imposing uniform shows his person off to good advantage. He is evidently waiting for some one, for he holds the bridle of his horse carelessly, and his hand on his hip gives him a restful attitude.

Signed in the lower left-hand corner: "Francois Flameng."

Panel, 11 in. long and 15 in. high.

109. HUSSAR (1796).

JEAN LEON GEROME (Painter and Sculptor).

French School.

Born in Vesoul, May 11, 1824. Pupil of Paul Delaroche and Charles Gabriel Gleyre. Medals: Third class, 1847; second class, 1848 and 1855; of Honor, 1867, 1874, 1878. For sculpture, 1878; Legion of Honor, 1855; Officer, 1867; Commander, 1878; Member of Institute, 1865; Professor in École des Beaux Arts, 1863.

(No. 110)

"PORTRAIT OF THE ARTIST."

This picture contains an excellent portrait of Monsieur Gerome, and represents him at work on his statue, "Tanagra," now in the Luxembourg. His model sits beside him—it is a portrait from real life—while he places the finishing touches on the marble. There are two statuettes in the scene—one at each side of the room—while the picture from which the statue of "Pygmalion and Galatea" was suggested (which is now in the collection of Mr. Yerkes, and is elsewhere described in this volume) hangs upon the wall. This is the second portrait of himself which the artist has painted, and is identical with the first, except as to some of the appointments of the studio. The first is the property of his family.

Panel, 14¾ in. long and 20 in. high.

JEAN LEON GEROME (Painter and Sculptor).

110. PORTRAIT OF THE ARTIST.

JEAN LEON GEROME (Painter and Sculptor).

French School.

(No. 111)

"PYGMALION AND GALATEA."

In one of Ovid's volumes the story of Pygmalion and Galatea is beautifully told. The former is represented as a sculptor, who, "shocked at the vices of the females of that time, ingeniously carved a statue with wondrous skill, and gave it a beauty with which no woman can be born, and then conceived a passion for his own workmanship." At one time, as the story goes, he employed soft expressions; at another he brought her presents agreeable to maidens—such as shells and smooth pebbles, little birds and flowers of a thousand tints, and lilies and painted balls—"and tears of the Heliades that have fallen from the trees." Next in the narrative comes the festival of Venus, which was much celebrated throughout Cyprus, wherein Pygmalion was made to stand before the altar and timorously say: "If ye gods can grant all things, let my wife be, I pray, like to the statue." The golden Venus, as the story proceeds, was present at the festival, and, understanding what the prayer meant, caused a flame to be thrice kindled upon the altar as an omen of the favor of divinity. Pygmalion returned to his home soon after, repaired to the image of his maiden, and kissed it, and it seemed to grow warm. The statue was then pressed, and was found soft, and to yield to the touch. He was amazed, and very naturally rejoiced, though with apprehension and fear that he had been deceived. Again and again he touched the body, and a thrill of pleasure coursed through his veins; indeed, the hero gave thanks to Venus, and as he did so "the maiden raised her timorous eyes toward the light of day, and at once saw her lover and the heavens."

JEAN LEON GEROME (Painter and Sculptor).

111. PYGMALION AND GALATEA.

So much for this mythological tale, which has been dramatized by Rousseau, the French author, and is familiar to the literary and art world. In the picture here shown the master represents Galatea just as she is being imbued with life. The warm tint has reached nearly to her knees, but her feet remain fastened to the pedestal, and her lower limbs still retain a cold, marble-like appearance. The transformation from death to life has been sudden, and Pygmalion, who has witnessed it, springs forward to catch the figure in his arms. With her left hand Galatea is made to gently disengage his—which is resting on her left breast and side—while her right arm is fondly thrown around his shoulder. In his delight at knowing his prayer has been answered, he draws her to him, and is in the act of kissing her. A Cupid is seen in a cloud in the distance shooting an arrow at the lovers. Two masks, a picture, and several statuettes adorn the room.

Signed on the base of the statue: "J. L. Gerome."

Canvas, 26½ in. long and 34½ in. high.

JOZEF ISRAELS.

Born at Groningen, in 1824. Medals: Paris, third class, 1867; first class, 1878; Legion of Honor, 1867; Officer, 1878, Order of Leopold.

(No. 112)

"THE FRUGAL MEAL."

This picture presents a family of peasants in a cottage, partaking of a frugal meal, which is being served by the good wife and mother. On the right of and beside the mother is a little girl with spoon in hand ready to help herself to the food before her. The baby is seated opposite in a high-backed chair, and at the other end of the table the father, with his arms at rest, is sitting holding a pipe in his mouth. His son is near by, and both wear their caps, which is a little singular, but is probably explained by the fact that such was the custom of the time and place. A beer mug is on the table, and also a huge loaf of bread, while beneath it the family cat is waiting patiently for any morsels that may be dropped to her.

Signed in the lower left-hand corner: "Jozef Israels."

From the Seney collection.

Canvas, 41½ in. long and 27½ in. high.

112. THE FRUGAL MEAL.

CHARLES EMILE JACQUE.

Born in Paris, May 23, 1813. Medals: Third class, 1861 and 1863; first class, 1864; Legion of Honor, 1867.

(No. 113)

"THE SHEPHERD AND HIS FLOCK."

This conception presents a silent retreat in the midst of the woods, which is being enjoyed by a flock of sheep wending their way to a cool and tempting brook. A glimpse of the blue sky is seen through the branches of an old tree, and the stream in the foreground reflects the dark green of the dense foliage with charming effect. The shepherd is resting on his crook conveniently near, where he is watching and waiting until the sheep have appeased their appetites. At his left is the faithful shepherd dog abiding his master's time to move on.

Signed in the lower left-hand corner: "Ch. Jacque."

Canvas, 32 in. long and 24¾ in high.

113. THE SHEPHERD AND HIS FLOCK.

EUGENE JETTEL.

Austrian School.

Born at Johnsdorf, Moravia, in 1845. Pupil of the Academy of Fine Arts in Vienna, and of Professor Albert Zimmermann.

(No. 114)

"LANDSCAPE NEAR CAYEUX."

In the foreground a meadow is shown, which is crossed by a small stream; on the margin of it two peasant women seem to be washing articles of clothing. Beyond the stream a broad, thick-set hedge is seen, studded with trees, which invest the red brick roofs and white walls of the large buildings beyond with a vivid light. In the background, to the left, a herd of cows is grazing in the meadow beside a verdant hill. The sky is of a very delicate, bluish tint, with light, vapory clouds scattered over it.

Signed: "Eugene Jettel."

Panel, 12½ in. by 9¾ in.

114. LANDSCAPE NEAR CAYEUX.

PROF. LUDWIG KNAUS.

German School.

Born at Wiesbaden, October 10, 1829. Pupil of Dusseldorf Academy, under Sohn and Schadow in 1846 to 1852. Professor at the Berlin Academy from 1874 to 1884. Member of the Vienna, Berlin, Munich, Amsterdam, Antwerp, and Christiania academies. Medals: Paris, second class, 1853; Medal of Honor, 1867; first class, 1855, 1857; Legion of Honor, 1859; Knight of Prussian Order of Merit, etc., and many other medals.

(No. 115)

"A COUNTRY FESTIVAL."

This picture is recognized as a very important production, and one of the most faithful of its kind. It presents a number of jolly peasants gathered together in the country, celebrating their festal day. The local band of five musicians is discoursing homely music, but it seems to be fully appreciated by the happy listeners, who are keeping time to its strains. The picture contains 103 figures, including the little dog to the left. Every one seems delighted and full of enjoyment as the waltz goes merrily on. The "country bumpkin" to the right of the center, with his arm around a stout waist, manifests special pleasure, which is also depicted on the countenances of the children about him, who are just as actively engaged—the group of three being particularly attractive. One sweet little girl of the trio, with lovely complexion and graceful pose, has her left arm around the shoulder of her little black-haired companion, while the two hold the hands of another girl who wears a bonnet. To the left a boy and a girl—the former bareheaded and with large brown eyes, and the latter with sweet, dimpled cheeks—clasp each other tightly while they whirl in the giddy waltz. They are laughing at the antics of a little girl with bare feet and ragged frock, who romps around the ground chased by a little boy with a switch in his hand, whose smiling face shows his thorough enjoyment. To the left of the center a little girl is seen carrying her sister from the grounds, fearful that she may be knocked over and

Prof. Ludwig KNAUS.

115. A COUNTRY FESTIVAL.

hurt. The latter, however, resents this interference, and with a sorrowful-looking face cries lustily and kicks with all her might. Two other children have just come to grief, and lie sprawling on the ground endeavoring to extricate themselves from the feet of the dancers who crowd around. To the right, a baby tot with frowsy head stands looking wonderingly on. In her right hand she has a piece of bread, while her left is pressed against her frock in the act of wiping the butter from her little fingers. Just beyond are a young Jew and Jewess, one of whom has a sad and timid face, yet both show evidence of pleasure. Beyond these the dancers and merry-makers are seen through the trees drinking beer. To the left a lusty German sits on a log, evidently telling his little boy on his knee what he may expect of life when he gets to be a man. Two other children in black clothes are shown, one holding the other on her lap, and both presenting a demure appearance. The dancers whirl and the jolly couples intermingle, while in the background the members of the families are looking on and enjoying the scene. Everything depicts joy, and every one seems contented. The picture has a charm to it difficult to describe. Its most conclusive lesson is that contentment is happiness. In a letter written to the present owner by Professor Knaus, he says: "This picture, no doubt, is one of my best works, and I presume will have a good place in your collection. The subject of the picture is a kirmess, a festival with dancing which the peasants in our country generally enjoy when they have finished their work in the fields in the month of October. The peasant costume presented is to be found in many variations in the central part of Germany, Westphalia, Hessia, etc. The neighborhood where specially the peasants which are represented live is called the 'Schwalm,' so called for a little river in the immediate surroundings of the small university of Marburg, between Frankfort on the Main and Cassell."

Signed in lower left-hand corner: "L. Knaus, 1883."

Panel, 58 in. long and 40 in. high.

BAREND CORNELIS KOEK-KOEK.

Dutch School.

Born at Middleburg, Zeeland, October 11, 1803; died at Cleves, April 5, 1862. Pupil and son of Johannes Hermanus Koek-Koek, and student of Amsterdam Academy, in Shelfhout and Van Oos. Founded an Academy of Design at Cleves, in 1841. Medals: Member of Rotterdam and St. Petersburg academies in 1840; Order of Lion, 1839, and of Leopold, 1842. Legion of Honor; Gold Medals in Amsterdam in 1840; Paris, 1840 and 1843, and The Hague.

(No. 116)

"THE ROAD TO THE COTTAGE."

The central and commanding figure in this production is a man on a gray horse, who is passing along a road to a cottage in the near distance. The time is about sundown on a bright summer afternoon. The horseman wears a red coat, and is stopped by a hunter who carries a gun and is accompanied by a dog. The footman has evidently asked some question, either about the way to take or as to where he may find game, as the man on horseback is pointing with his right hand in the distance. A little to the right two men are working in the field, and to the left sheep are grazing. In the background the roof of a second cottage is seen, with trees beyond.

Signed in the lower left-hand corner: "B. C. Koek-Koek."

Canvas, 10 in. long and 8½ in. high.

116. THE ROAD TO THE COTTAGE.

SIR EDWIN HENRY LANDSEER.

English School.

Born in London, March 7, 1802; died there October 1, 1872.

(No. 117)

"THE PETS."

A portrait of Lady Rachel Russell, with her favorite fawn, "Harty," is here given. On a rising ground, which is very light and clear, a little girl stands holding a plate of food with which she intends to feed her fawn. Great anxiety is depicted on the child's face lest some of the food should be spilled. The manner in which she bends her knees to bring the plate even with the fawn's nose gives her a most charming pose. Her shoulders, face, and blonde hair are bathed in full light, and wild flowers fall from her reddish dress, which is raised about her waist. Beneath a yellow petticoat her red stockings can be seen. A cat is under the table playing with the end of a piece of blue ribbon tied around the fawn's neck. Two large trees stand out against a beautiful background of foliage of a warm, harmonious green.

Engraved by W. H. Watt. Painted and exhibited at the Royal Academy in 1834. Formerly in the possession of Rev. Lord Wroithesley Russell.

Canvas, 20 in. long and 25¼ in. high.

Sir Edwin Henry LANDSEER.

117. THE PETS.

JOSEPH HENRI FRANCOIS VAN LERIUS.

Born at Boom, near Antwerp, November 23, 1823; died at Mechlin, February 28, 1876. Pupil at Brussels and Antwerp academies. Professor at Antwerp Academy, 1854. Member of Dresden Academy, 1858, and of Amsterdam Academy, 1863. Gold Medal, Order of Leopold, 1861; Bavarian Order of St. Michael, 1869. In his later years he became insane.

(No. 118)

"PAUL AND VIRGINIA."

Two happy lovers are shown wending their way down a rocky path. "Paul" is carrying a large banana leaf, with which he protects the fair "Virginia" from the rays of the noonday sun. A wreath which he has woven rests upon her head, while in the folds of her white gown, which is caught up in front, she carries some pine-apples. Her arms are bare from just above the elbow down, as are also her feet. His shirt is open at the neck, showing a part of his breast, and his lower limbs are naked from below the knee, where his trousers are rolled.

Signed: "J. Van Lerius, 1851."

Canvas, 26½ in. long and 32½ in. high.

Joseph Henri Francois Van LERIUS.

118. PAUL AND VIRGINIA.

ADOLPHE ALEXANDRE LESREL.

French School.

Born at Genets (Dept. of Mauche), May 18, 1839. Pupil of Gerome.

(No. 119)

"AFTER THE CHASE."

This picture introduces a bevy of gay cavaliers who have just returned from a hunt, and are celebrating their good fortune by dancing and music. The tambourine girl, dressed in white satin and lace, with a petticoat reaching to her knees and her feet encased in white kid slippers with high heels, occupies the center of the room. In her belt is a large Spanish pistol; in her left hand she holds a tambourine, while with her right she gracefully grasps her skirt. To the right of the picture a man is playing a bass violin, while to the extreme left is the mandolin player and singer. The flute and trombone players are next noticeable, and last but not least in the group is the drummer in his red costume and armored sleeves, in front of whom is a dog held by a hunter. In the rear, by the chimney-place, another hunter, with gun in hand, is dozing. Outside the building, to the right, one of the party is shown dressing a deer hung against the wall. A handsome rug is on the floor, and also two beautiful inlaid muskets. The walls are covered with frescoes of a highly decorative pattern.

Signed: "A. A. Lesrel, 1889."

Exhibited at the Paris Salon, 1889.

Canvas, 32½ in. long and 25½ in. high.

ADOLPHE ALEXANDRE LESREL.

119. AFTER THE CHASE.

HENDRIK LEYS (Baron).

Flemish School.

Born at Antwerp, February 18, 1815; died there August 25, 1869. Pupil of F. de Braekeleer, and of Antwerp Academy. Medals: Gold Medal in Brussels, 1835; Paris, 1855 and 1857; Order of Leopold, 1840; Officer, 1856; Commander, 1867; Legion of Honor, 1862; made Baron in 1862. Member of Brussels Academy in 1845.

(No. 120)

"*THE BOOK-STALL.*"

This picture is illustrative of a "book-stall" in an old Flemish street in the XVIth century. The proprietor of the "stall" is shown standing behind his treasures, while his wife displays the many volumes to a customer, who seems to be a "professor." To the left are two children, and further on a woman is coming through a passage between the book-stall and the adjoining stall of a butcher. In front of the latter are two figures. Under the shelf is a chest used as a seat. The second story of the house shows old Flemish architecture. In "Gems of Modern Belgian Art," by William B. Scott, published in London, 1872, this picture was chosen to represent Baron Leys' work, and is described as follows: "The Professor, accompanied by a verger, or college porter, stands leisurely examining the text of a little book. The keeper of the shop, who is a scholar himself, and his wife, who has the aspect of a well-to-do housewife, stand behind the row of books; the husband, in a reserved, dignified manner, leaving his frau to attend to the 'Professor,' which she seems very willing to do. This picture was called by Leys, 'Jacob van Liesvelt, Imprimeur à Anversau, 16ième Siècle;' but as the name of Liesvelt, who was the first printer of the Bible in Flemish, and who suffered martyrdom for asserting that salvation came through Christ alone, is scarcely known in this country—nor does the design very clearly illustrate his history—I have called it simply what it appears to be, 'A Book-Stall, A. D. 1500.'"

From the Silzer collection.

Signed at the right-hand end of the roof: "H. Leys, 1853."

Panel, 24 in. long and 28 in. high.

HENDRIK LEYS (Baron).

120. THE BOOK-STALL.

JEAN LOUIS ERNEST MEISSONIER.

Born in Lyons, February 21, 1815; died January 31, 1891. Went to Paris in 1830, where he was for four months the pupil of Leon Coguiet. But he formed himself simply by studying the works of old masters, especially the Dutch School. He first became known as an illustrator of books. His first exhibited picture was "The Visitors," 1834. Medals: Third class, 1840; second class, 1841; first class, 1843, 1848; of Honor, 1855, 1867, 1878; Legion of Honor, 1846; Officer, 1856; Commander, 1867; Grand Officer, 1878, Member of Institute, 1861; Munich Academy, 1867; Honorary Member Royal Academy, London, and other academies.

(No. 121)

"THE RECONNAISSANCE."

This conception is a very plain one, yet it has attracted wide attention. An officer in full uniform is the central figure, who is standing at ease, and looking across the country through a pair of field-glasses. A mounted attendant holds the horse from which he has dismounted. He carries a memorandum-book in his left hand. The master painted another picture—a little larger—of this same subject.

Signed: "E. Meissonier," in the lower right-hand corner.

14 in. long and 13 in. high.

JEAN LOUIS ERNEST MEISSONIER.

121. THE RECONNAISSANCE.

JEAN FRANCOIS MILLET.

Born at Greville, October 4, 1814; died at Barbizon, January 20, 1875. Pupil of Mouchel, Langlois, and Delaroche. Medals: Second class, 1853 and 1864; first class, 1867; Legion of Honor, 1868.

(No. 122)

"*THE PIG-KILLERS.*"

The seene of this remarkable work is a barn-yard. The stable-door stands open, through which a large, fat sow has been eoaxed and pulled by two athletic peasants. A rope is fastened around the animal's snout, but it braces itself on the soft ground, and persists in defying the efforts of the peasants. One sturdy fellow gets hold of the bristles on its back as a last resort, and planting his foot against the stable-door, does what he can to force the stubborn ereature forward, while a woman, with her natural sense of humanity, holds a pail of feed temptingly near its nose, but with apparently little effect. Several ehildren with scared faees stand against the wall at a distanee watehing the proceedings. The picture was a great favorite with the master. It was in his collection when he died, and was purehased from his heirs by Mr. Hecht, of Paris. It was also in the collection of Millet's works, which were exhibited at the Universal Exposition in Paris, in 1889.

Signed in the lower left-hand eorner: "J. F. Millet."

Canvas, 37 in. long and 29 in. high.

122. THE PIG-KILLERS.

CLAUDE MONET.

Born in Paris, November 14, 1840.

(No. 123)

"HIGHLANDS ON THE COAST."

This picture presents a coast scene. To the right a large clay-colored rock rises from the sea, and on its side can be seen objects resembling figures. Skirted along the base of the rock to the right, and also in the distance, are other objects partaking somewhat of the appearance of houses. The water in the foreground is a beautiful blue, and reflects the rock, but most of the detail is wanting in distinctness

Signed in the lower left-hand corner: "C. Monet, '84."

Canvas, 28½ in. long and 23½ in. high.

CLAUDE MONET.

123 HIGHLANDS ON THE COAST.

CAMILE PISSARRO.

Born at St. Thomas (West Indies), July 10, 1830.

(No. 124)

"LANDSCAPE."

A tall tree with but little foliage occupies a conspicuous place in this production. Beside it is a smaller tree, and to the left a group of houses assist in the completeness of the foreground. An open landscape comprises the background.

Signed in the lower left-hand corner: "C. Pissarro, 1884."

Canvas, 25½ in. long and 21½ in. high.

CAMILE PISSARRO.

124. LANDSCAPE.

J. POKITONOW.

Russian School.

A native of Russia; studio in Paris.

(No. 125)

"DUCK-HUNTING FROM A BOAT."

A bateau containing two men is lying in the river. One of the occupants carries a pole with which to push the boat, while the other holds his gun ready to shoot the ducks as they rise from the water. The bank of the stream is shown to the left, while to the right thick grass and bushes are the adornments. The landscape is very pretty and effective.

Signed in the lower right-hand corner: "Pokitonow, 1890."

Panel, 14 in. long and 9 in. high.

J. POKITONOW.

125. DUCK-HUNTING FROM A BOAT.

MARTIN RICO.

Spanish School.

Born in Madrid. Pupil of Frederico de Madrazo. Medals: Third class, 1878; Legion of Honor, 1878.

(No. 126)

"VENICE FROM GIARDINETTO."

This picture is full of beauty, the view of Venice in the distance, of course, being the special feature. The wall to the right incloses an array of foliage and statuary charmingly executed. A gondolier is approaching from the center with two occupants in his gondola—a man and a woman—while to the left is another gondola, the lady occupant of which is carrying a white parasol with a pink lining. To the left of this is still another gondola, occupied only by the gondolier. The buildings are worked out in detail, and the picture is finer in this respect than most of the examples of this master.

Signed on the wall of the garden: "Rico."

Canvas, 30 in. long and 18 in. high.

126. VENICE FROM GIARDINETTO.

THEODORE ROUSSEAU.

French School.

Born at Paris, April 15, 1812; died at Barbizon, December 22, 1867. Pupil of Remond and of Lethiere. Always in more or less needy circumstances, he was at last involved in an intrigue about the Officer's Cross of the Legion of Honor, and finally died of a broken heart. The greatest landscape painter of this century. Medals: Third class, 1834; first class, 1849 and 1855; Medal of Honor, 1867; Legion of Honor, 1852.

(No. 127)

"PAYSAGE DU BERRY."

A clear afternoon in midsummer is presented in this picture, after the master's best style. The river Berry is flowing gently through the grass-covered fields to the beautiful landscape in the distance. A man is shown in the foreground pushing a boat along the placid stream. To the left a red-roofed cottage can be seen among the trees, and beside it is the thatched covering of an out-building erected for the protection of the horses and cattle. In the distance is another cottage, and a little to the left of that, nestling on the left bank of the stream, is a village, the church-spire of which shows above a small clump of trees. In the meadow to the left of the stream several cows are grazing, while others are lying down. The sky shows the genial warmth of summer.

Signed in the lower left-hand corner: "Th. Rousseau."

Panel, 25 in. long and 16 in. high.

127. PAYSAGE DU BERRY.

FERDINAND VICTOR LEON ROYBET.

French School.

Born at Uzes (Gard) April 20, 1840. Pupil in Lyons, of the École des Beaux Arts. Professor of Engraving at Lyons.

(No. 128)

"PREPARING FOR THE HUNT."

The master, arrayed in his hunting costume, stands with one foot on a stool, while his assistant is adjusting his leggings. The latter is in a stooping posture, very intent on his work. The master has his right hand on his knee, while his left is supported by the muzzle of his gun. He watches the movements of his attendant, and the fine setter dog standing by seems all absorbed in waiting for the signal for the departure. The picture of a little child hangs on the wall. In the background, and to the left, the entrance to the stairway is seen as it winds to the second floor, and on the table to the right are some fruit and a tankard.

Signed in the lower left-hand corner: "F. Roybet, 1881."

Panel, 26 in. long and 39 in. high.

FERDINAND VICTOR LEON ROYBET.

128. PREPARING FOR THE HUNT.

E. PERRIER-SANCHEZ.

(No. 129)

"A SUMMER DAY."

A warm afternoon in July, with the sun casting shadows of the trees in the stream, is here shown. A solitary peasant labors in the field. A boat lies by the river-bank, and in the distance, to the left, a neat little cottage is seen just beyond the foliage. The water is very transparent, reflecting the shadow of the peasant with beautiful effect. A clump of large trees to the left of the center of the landscape rises to the top of the picture.

Signed in the lower left-hand corner: "E. Perrier-Sanchez, Alcale."

Panel, 22 in. long and 14½ in. high.

E. PERRIER-SANCHEZ.

129. A SUMMER DAY.

E. PERRIER-SANCHEZ.

(No. 130)

"RESTING BY THE LAKE."

The beautiful midsummer foliage here presented is reflected in the clear water of the lake, and goes to make a delightful scene. The lake itself is dotted to the right with lilies. A man and a woman are shown sitting on the grass, the former of whom seems to be fishing. A terrace of earth rises in mounds to the left, making a light background, the center of which is filled with trees and shrubbery.

Signed in the lower right-hand corner: "E. Perrier-Sanchez."

Panel, 14 in. long and 11 in. high.

E. PERRIER-SANCHEZ.

130. RESTING BY THE LAKE.

ALFRED SISLEY.

Born in Paris, October 30, 1840.

(No. 131)

"*LANDSCAPE.*"

A number of gnarled trees—some with and some without leaves—stand out in bold relief, and form a very acceptable foreground. To the right are four figures, representing men or women. In the distance, and at the base of the hill, a village is seen through the trees.

Signed in the lower right-hand corner: "Sisley."

Canvas, 28 in long and 21 in. high.

ALFRED SISLEY.

131. LANDSCAPE.

ED ALLAN SCHMIDT.

(No. 132)

"ARRIVAL OF THE BRIDE."

The bride is portrayed as having entered a large hall, where she is met by an assemblage of ladies and gay cavaliers. She is dressed in white satin, and wears a pink hat trimmed with plumes. Her husband is dressed in red, and carries his hat in one hand, and a book in the other, and is beside her receiving the homage of the guests. Seated on a chair to the right is an old cavalier, who also holds a book. To his right stands another cavalier bowing to the bridal group. To the left, and in the foreground, a man is sitting on a chair in the act of taking his hat from the floor. In the background a number of ladies and gentlemen are gathered. The walls are very rich in columns and carved work, and a large picture adorns the one in the rear. The floor of the apartment is laid with square blocks of stone, and covered with roses and other flowers, which have been strewn in honor of the bridal party.

Signed in the lower right-hand corner: "Ed Allan Sehmidt, Feeit."

Panel, 9½ in. long by 11½ in. high.

132. ARRIVAL OF THE BRIDE.

ALFRED STEVENS.

Belgian School.

Born at Brussels, May 11, 1828. Pupil of the Paris School of Beaux Arts; also of Navez and Roqueplan. Medals: Brussels, 1851; Order of Leopold, 1855; Paris, first class, 1867, 1878; Officer, 1863; Legion of Honor, 1863; Commander, 1878; Officer, 1867; Commander of Austrian Order of Francis Joseph, and of the Bavarian Order of St. Michael.

(No. 133)

"*WAITING.*"

This picture represents a lady standing in the middle of a parlor waiting for an admirer who is to take her to the opera. Her dress is cut decollete, and is made of delicate pink silk, covered with a light green over-dress. Her right hand toys with a necklace, while with her left she gracefully holds the flowers with which her dress is looped. On the center-table a bouquet, a fan, a pair of opera glasses, and a handkerchief are shown. To the right is a blue vase containing purple flowers. The picture is remarkable for its delicacy of tone and perfection of coloring.

Signed in the lower left-hand corner: "Alfred Stevens."

Panel, 22 in. long and 30 in. high.

133. WAITING.

LAURENZ ALMA-TADEMA.

Born at Dronryp, Friesland, January 8, 1836; educated at the Gymnasium of Leenwarden, where he conceived a passion for Egyptian and Greco-Roman archæology, which has been a great influence in his art life. Student of art in Antwerp Academy, 1852; subsequently, pupil of Baron Henry Leys. In 1870 he removed from Brussels to London, which has since been his home. He has won many honors, is a knight of many orders, and a member of the Royal Academies of Amsterdam, Munich, Berlin, London, Stockholm, Vienna, and Madrid.

(No. 134)

"*LOVE'S MISSILE.*"

A young Greek girl standing by an open casement is here presented. She is looking to the street below, and in her right hand holds a bouquet of roses, while her left reposes on the window-sill. Her left knee rests upon a sofa, which stands against the wall. She is supposed to be gazing at her lover beneath, and a bewitching smile lights her bright face. A temple, which stands out distinctly in the bright sunlight, can be seen in the distance.

Signed on the frame of the sofa: "Alma-Tadema, O. P. C. X. CIII."

Panel, 18¼ in. long and 27¼ in. high.

134. LOVE'S MISSILE.

CONSTANT TROYON.

French School.

Born at Sevres, August 28, 1810; died at Paris, February 21, 1865. Pupil of Ricreux and Poupart. Medals: Third class, 1838; first class, 1846, 1848, 1855; second class, 1840; Legion of Honor, 1849. The greatest cattle painter of this, if not of any, country.

(No. 135)

"COWS IN A LANDSCAPE."

A bright summer day is here depicted, and three cows beside a wooded hill are endeavoring to keep within the shade of the trees. The one in the foreground is not altogether successful, however, for the sun shines on its hind-quarter, which gives a beautiful effect to the coloring. Next beyond is a dark-brown cow lying down, while further on is a white one standing entirely in the shade. In the background the peasant's hut is seen. This picture has the golden tone peculiar to this artist fully developed.

Signed in the lower left-hand corner: "C. Troyon."

Panel, 25½ in. long and 18 in. high.

135. COWS IN A LANDSCAPE.

CONSTANT TROYON.

French School.

(No. 136)

"*THE NORMANDY OX.*"

In the foreground a large ox stands facing obliquely to the left and front. A bright light is thrown on its sides, back, and hind quarters. The landscape is almost covered by the animal, which fills a great portion of the canvas.

Signed in the lower left-hand corner: "C. Troyon."

Canvas, 2 ft. 5 in. long by 3 ft. high.

136. THE NORMANDY OX.

CONSTANT TROYON.

French School.

(No. 137)

"GOING TO MARKET."

A morning after a heavy shower is shown. The sun has come out bright and hot. The landscape shows the effect of the sun's rays, as a mist in the background is rising from the trees and foliage. The road to the right is partly covered with water to the depth of a few inches, and the animals are walking in it. To the extreme right is a man, and near him a cow. In front, on the same side, is a sheep, and beside it a reddish-brown cow, which looks toward the spectator. Behind it is a black and white cow drinking, a cream-colored cow, a white calf, and another cow. Behind them are two men on horseback, one of whom is in a blue smock, and being followed by a number of cows. In the background, to the right, are a man and a woman. To the left of the center, a woman holding a baby is riding in a donkey cart—the donkey trotting toward the front. A black dog, with white breast and forefeet, runs playfully in front of the cart. To the left of the cart a woman with a basket upon her arm is walking. From the Fop Smit Collection.

Signed in the lower left-hand corner: "C. Troyon, 1863."

Canvas, 3 ft. 6¼ in. long and 2 ft. 7 in. high.

137. GOING TO MARKET.

CONSTANT TROYON.

French School.

(No. 138)

"THE OLD FARM."

A little to the right of the center of this picture an old cottage is shown, which is entered by a low door. The roof is thatched, and the trees on either side are parted so as to show the white walls of the building. A woman is standing near the door, while to the left, just beyond the trees, another woman climbs up the rocky steps with a bunch of fagots on her back. A pail of water is in the foreground, and beside it, to the left, a number of flags and red flowers are growing.

Signed in the lower left-hand corner: "C. Troyon."

From the Seney collection.

Panel, 16 in. long and 11 in. high.

138. THE OLD FARM.

JEHAN GEORGES VIBERT.

French School.

Born in Paris, September 20, 1840. Pupil of Picot and Barrias. Medals: 1864, 1867, 1868; Legion of Honor, 1870.

(No. 139)

"THE SACRILEGIOUS MONKEY."

This highly colored and exquisitely wrought picture presents an interesting scene. Two cardinals have been writing at a table, and are interrupted by a monkey entering the room arrayed in the vestments of one of them. The cardinal's secretary makes the discovery, when the monkey becomes frightened, and springing upon the mantel-shelf defies his pursuers. The enraged cardinal holds a dusting-brush in his hand, and his companion is laughing heartily at the scene. A rug made from the skin of a white polar bear is one of the adornments of the room. The master has written a letter describing the picture, the translation of which is as follows:

My Dear Parents: I write you from my prison because I am chained in a cage, upon which is a label bearing the word "sacrilege." What does it mean? What wrong have I done? I really do not know. However, it must have been very serious to deprive me of my liberty and to be condemned to bread and water.

In one word here are the facts: Until now (as I have always told you), I was satisfied with my new position. I had the good fortune to please his Eminence, my master. I diverted him in his arduous labors, and I felt greatly recompensed by his caresses and several dainties. It is true there was Bazile, a tall fellow dressed in black, who stole my nuts and teased me at his pleasure; but, with all this he kept me company when I was not wanted in the "salon," and I preferred that to solitude; besides, he showed me some tricks with which I have great success; therefore, without being the best of friends, we live together peaceably, and apart from the sorrow of being separated from you, my dear parents, your son might pass for a happy mortal (*contentus sua sorte*), as says Monsignor.

Some time ago in our leisure moments, when his Eminence was at the Vatican, Bazile amused himself by wrapping me up in a red tippet and enjoyed seeing me imitate the gestures and grimaces of preachers in the pulpit. I think I succeeded

139. THE SACRILEGIOUS MONKEY.

well, because my professor seemed to enjoy it hugely. I thought it were the repetitions of a new trick to amuse my master with; therefore, when one day he was working with another cardinal friend of his, and seeing them very much occupied, I thought the moment favorable to distract them, and profiting by their being absorbed in their sorcery books, I went, without being seen, into the clothes-closet, the door of which had been kept ajar, and adjusted myself in haste, passing over my neck the golden chain used in grand festivities; and when I was all ready, with one bound, and with great noise, I darted from the closet onto the chimney, dragging behind me a large sash which I flourished like a flag. The effect was formidable.

As soon as he had perceived me Monsignor got up with an irritated air, took hold of a broom, with which he threatened me, and calling loudly for Bazile, who came like lightning, sprang furiously forward to catch me. Amazed at all this noise, which I could not comprehend, I began myself to halloo; but, notwithstanding my desperate resistance, I was instantly seized, and after being despoiled of my costume, Monsignor threw it into the fire while pronouncing some Latin words. I was mercilessly whipped, and trembling all over from fear, was thrown into the awful prison, where I bewail and try to comprehend the terrible fault I have committed. Can it be because I put on my master's vestments? If so, why did Bazile teach me to do so? And why did the other cardinal nearly split his sides with laughter during the scene, and look as if he thought me very comical?

Do I take offense when, in the morning in his breeches, his Eminence makes (what he calls) hygienic movements with a sash with a ring to it like mine, or when he repeats his discourses with gestures?

One must decidedly believe that the greatest crime in the eyes of the great is that of resemblance.

36 in. long and 28½ in. high.

FLORENT WILLEMS.

Born at Liege, January 8, 1823. Medals: Of Paris, first class, 1855, 1867, 1878; Officer of Order of Leopold, 1851; Officer, 1868; Legion of Honor, 1853; Commander, 1878.

(No. 140)

"PAINTING THE FAMILY PORTRAITS."

The artist, dressed in a velvet jacket, is represented as sitting before his canvas painting the portraits of a family consisting of father, mother, and child. The father stands behind the mother, and the latter affectionately presses the third of the trio to her knee. The group is on a platform which is covered with an antique rug, and raised three steps from the floor.

Signed: "F. Willems," in the lower right-hand corner.

Panel, 28 in. long and 37 in. high.

140. PAINTING THE FAMILY PORTRAITS.

FELIX ZIEM.

French School.

Born at Beaune, February 25, 1821. Medals: Third class, 1851, 1855; Legion of Honor, 1857; first class, 1852; Officer, 1878.

(No. 141)

"GRAND CANAL AT VENICE."

A large war vessel, of ancient period, lies ready for sailing on the Grand Canal, in front of the palace. The boat is filled with soldiers, and the rowers have their oars in position, awaiting the signal for departure. The commander of the vessel, gayly attired in uniform, is about to enter a gondola which is waiting to carry him aboard. Two ladies stand beside the boat to bid him adieu. The buildings stretched out in the distance reflect the bright sunshine of a midsummer's day.

Signed in the lower left-hand corner: "Ziem."

Canvas, 42 in. long and 26½ in. high.

141. GRAND CANAL AT VENICE.

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